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ABSTRACT

This guide presents a general music program for elementary grades. The program divides the grades into four levels: early childhood through grade 1, grades 2-3, grades 4-5, and grade 6. At each level the program is outlined in terms of rhythm, melody, harmony, form, tempo, dynamics, and tone color. In addition, there is a section on instrumental programs which is strongly recommended as an enrichment of the general music program, a section on evaluation which explains and gives examples of both teacher-prepared and standardized music tests, and a section on equipping the music room which lists instruments, records, textbooks, and other equipment necessary for this type of program. There are short paragraphs dealing with music in kindergarten, multi cultural education, and special education. The document includes a glossary of musical terms and an appendix with a list of resource materials and a directory.

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Music in Elementary Education

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Fine Arts
Division of Curriculum Development
Texas Education Agency
201 East
Austin, Texas

Music

Elementary Education

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201 East 11th Street
Austin, Texas 78701

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- (1) acceptance policies on student transfers from other school districts;
- (2) operation of school bus routes or runs on a non-segregated basis;
- (3) non-discrimination in extracurricular activities and the use of school facilities;
- (4) non-discriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning or dismissing of faculty and staff members who work with children;
- (5) enrollment and assignment of students without discrimination on the ground of race, color or national origin;
- (6) non-discriminatory practices relating to the use of a student's first language; and
- (7) evidence of published procedures for hearing complaints and grievances.

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Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, Department of Health, Education and Welfare.

If there be a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

Foreword

This guide was prepared to provide administrators and music teachers with guidelines for evaluating and updating music education instruction from kindergarten through the sixth grade.

The nucleus of the guide was developed by music educators from Texas public schools and universities who participated in the Fine Arts Advisory Project sponsored by the Texas Education Agency. Further contributions were made by selected music education supervisors, teachers, and university professors from all regions of Texas.

This curriculum guide presents an effective general music program for the elementary grades designed to reflect recent trends in music education and to strengthen music instruction in Texas public schools.

M. L. Brockett
Commissioner of Education

Texas Education Agency

Austin, Texas

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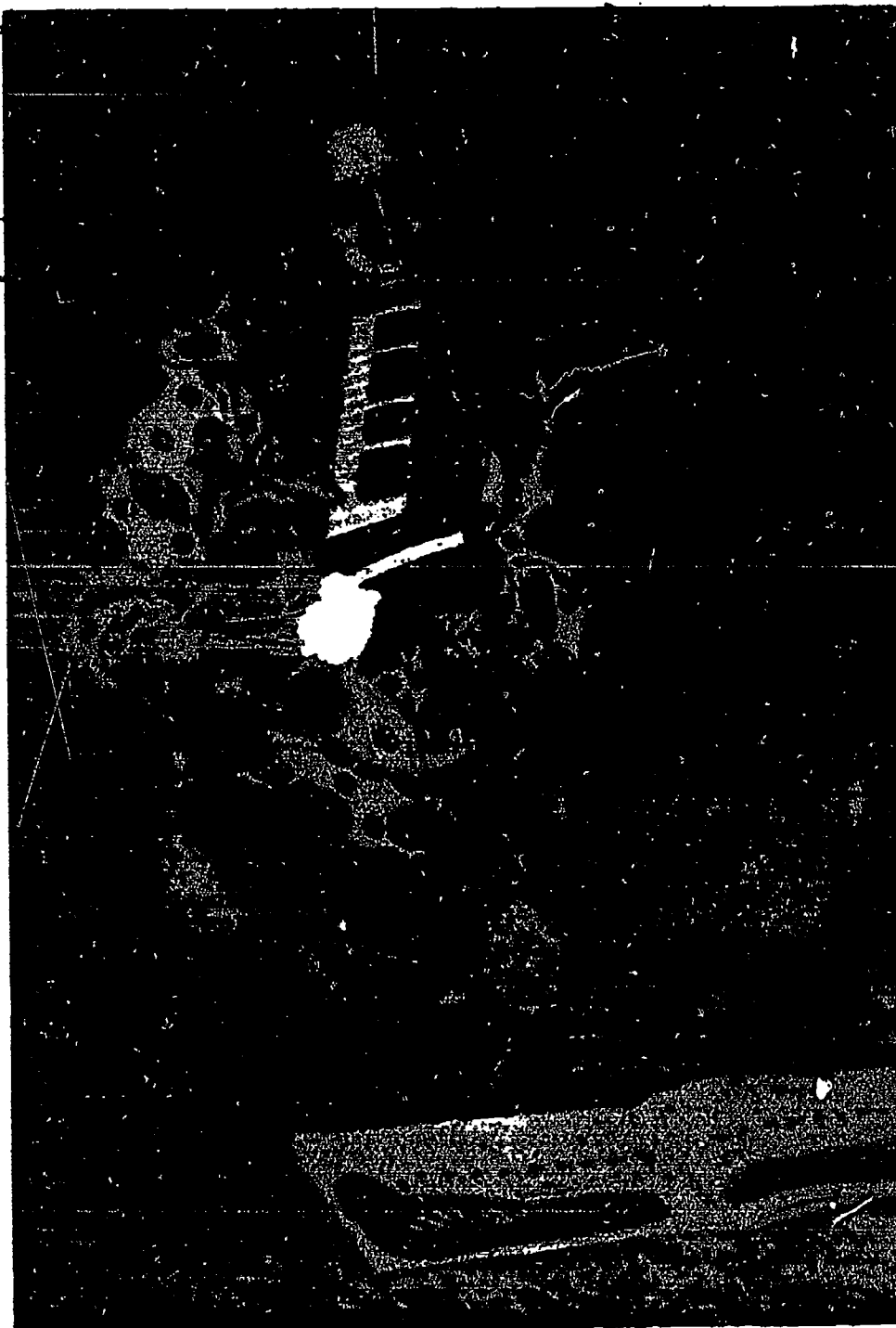
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GENERAL MUSIC IN ELEMENTARY GRADES

Music education is a continuous process from kindergarten throughout the secondary school. There must be a planned sequence of instruction if the students are to achieve their maximum growth in musical skills and understanding of music. Learning music means understanding the structure of music, understanding its basic elements of rhythm, melody, harmony, and form, and its expressive elements of tempo, dynamics, and tone color. A music program unified at all levels by this basic-elements approach increases the validity of music as an integral part of the total school curriculum.

According to the above statements, the primary purposes of musical instruction are musical. However, as stated by Robert E. Nye and Vernice T. Nye, "...music is acknowledged to be of valued assistance in the realization of non-musical objectives. The teacher is responsible for knowing specifically what he is doing with music; is he teaching it? or is he using it for some other purpose? Music teachers in the past have done well in helping children enjoy and perform music. Today's teachers must add to these accomplishments by helping children understand music."¹

In the elementary music program children should learn about all of the elements simultaneously. They participate in music through varied classroom experiences: singing, listening actively to

music, moving, playing class and creating. Through these to interpret and use the symbols. These experiences should be in to ensure a balanced music program in elementary grades.

Adequate facilities and equipment for an effective learning environment to Barbara L. Address, an effective environment is "space, light, freedom to explore tempered by mutually understood and agreed exploration will not lead to chaos."

Music in kindergarten and the grades should be taught either by specialists or cooperatively by classroom teachers. If a specialist approach is used, the music specialist should visit each classroom a minimum of two times each week. In the upper grades, it is desirable to have music taught primarily by music specialists. If classroom teachers are involved in teaching music in elementary grades, their responsibilities should supplement the instruction provided by music specialists. The music specialists should have adequate background in elementary music and be competent in teaching music.

¹ Robert E. Nye and Vernice T. Nye, MUSIC IN THE ELEMENTARY SCHOOL, 3rd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), pp. 3-4.

² Barbara L. Address, ed., MIDDLE SCHOOL MUSIC TEACHERS' CONFERENCE (Washington, D. C.: National Music Conference, 1973), p. 23.

GENERAL MUSIC IN ELEMENTARY GRADES

a continuous process from throughout the secondary school. Planned sequence of instruction to achieve their maximum skills and understanding of music means understanding the understanding its basic elements: melody, harmony, and form, elements of tempo, dynamics, music program unified at all elements approach increases music as an integral part of the totum.

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music program children should understand the elements simultaneously. This is done through music through varied classroom activities: singing, listening actively to

music, moving, playing classroom instruments, and creating. Through these activities, they learn to interpret and use the symbols of music notation. These experiences should be in equal proportion to ensure a balanced music program for elementary grades.

Adequate facilities and equipment must be provided for an effective learning environment. According to Barbara L. Andress, an effective learning environment is "space, light, things to explore, freedom to explore tempered by ground rules mutually understood and agreed upon so that the exploration will not lead to chaos."²

Music in kindergarten and the lower elementary grades should be taught either entirely by music specialists or cooperatively by music specialists and classroom teachers. If a cooperative approach is used, the music specialist should visit each classroom a minimum of one and preferably two times each week. In the upper elementary grades, it is desirable to have music taught entirely by music specialists. If classroom teachers are involved in teaching music in the upper elementary grades, their responsibility should be to supplement the instruction provided by music specialists. The music specialists and classroom teachers should have adequate educational background in elementary music methods to display competence in teaching music.

¹ Vernice T. Nye, MUSIC IN THE ELEMENTARY SCHOOL, 3rd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964), p. 10.

² Barbara L. Andress, ed., MUSIC IN EARLY CHILDHOOD (Washington, D. C.: Music Educators National Conference, 1973), p. 23.

According to Principle VI, Standard 5, in PRINCIPLES AND STANDARDS FOR ACCREDITING ELEMENTARY AND SECONDARY SCHOOLS, Texas Education Agency Bulletin 560 Revised, music must be included in the elementary offering if a balanced curriculum is maintained. For the purpose of assisting administrators and teachers as they seek to fulfill this requirement, an effective general music program for elementary grades is presented in this curriculum guide. The grade-level approach has become less tenable because of the stress on the importance of teaching each child at his or her level of understanding and the trend to organize elementary schools into nongraded groups. Therefore, this guide is organized into levels of learning. Provisions are also made, however, for those who maintain grade-level organization. The program recommended for Level IV (Grade 6) should be required for sixth grade students in both elementary and middle school organizations.

Since general music is concerned with the development of skills, the implementation of this program requires that classes be no larger than 35 students as recommended in Principle VII, Standard 6, Bulletin 560 Revised.

The exceptions to Standard 6 apply (choir) and instrumental classes, classes. All music class periods length and frequency to ensure mu

The ingenious elementary music ways to incorporate concepts about the importance of safety, and love State-adopted textbooks there are about mail carriers, firefighters, police officers, grocers, shoemakers, fishermen, aviators, astronauts, are also songs about working on farms, ships, and in lumber camps. In all, teachers should help children become available for careers in music, in careers as well as performance opportunities to teach safety are found in songs, lights, obedience to parents, burnings, and alone. Patriotic and American found in all music textbooks ranging from the anthem to songs about our flag and as "Yankee Doodle" and "When Johnny Comes Home." Patriotic songs should be a part of the child's repertoire.

MUSIC IN KINDERGARTEN

The kindergarten music program should provide a variety of experiences for young children through active involvement in singing, listening, playing instruments, movement, and in creative or "pretend" activities. Music should be informal, growing out of the children's everyday classroom work or play. A less structured music time allows more spontaneity in young children and affords the teacher opportunities for individual attention.

Since the attitudes and feelings to which at this time are often the ones that last through life, the teacher should encourage enthusiastic reactions, making every experience as delightful and enjoyable as possible.

Children's imaginations are keen and they have a natural love for self-expression through movement. They love the preten

VI, Standard 5, in PRINCIPLES FOR ACCREDITING SECONDARY SCHOOLS, Texas Bulletin 560 Revised, music must be a necessary offering if a balanced curriculum is desired. For the purpose of this study, the needs of principals and teachers as they seek to implement an effective general music program in elementary grades is presented. The grade-level approach is used because of the stress on individualizing each child at his or her own pace and the trend to organize elementary music into nongraded groups. Therefore, the program is divided into levels of learning. Proper organization, however, for those who maintain a program of general music (Grade 6) should be required for both elementary and middle schools. A school is concerned with the development and implementation of this program requires a minimum of 35 students as recommended in Standard 6, Bulletin 560 Revised.

The exceptions to Standard 6 apply only to choral groups (choir) and instrumental classes, not to general music classes. All music class periods should be of sufficient length and frequency to ensure musical growth.

The ingenious elementary music teacher will find many ways to incorporate concepts about the dignity of work, the importance of safety, and love of country. In the State-adopted textbooks there are many work songs about mail carriers, firefighters, dentists, carpenters, police officers, grocers, shoemakers, bus drivers, fishermen, aviators, astronauts, and soldiers; there are also songs about working on farms, railroads, ships, and in lumber camps. In addition, music teachers should help children become aware of the choices available for careers in music, including music-related careers as well as performance careers. Opportunities to teach safety are found in songs about traffic lights, obedience to parents, burns, and leaving medicine alone. Patriotic and American heritage songs are found in all music textbooks ranging from our national anthem to songs about our flag and regional songs such as "Yankee Doodle" and "When Johnny Comes Marching Home." Patriotic songs should become a part of every child's repertoire.

MUSIC IN KINDERGARTEN

A music program should provide experiences for young children through singing, listening, playing instruments, and in creative or "pretend" music. Music should be informal, growing out of everyday classroom work or scheduled music time allows more individual attention for children and affords the teacher individual attention.

Since the attitudes and feelings toward music developed at this time are often the ones the children will carry through life, the teacher should strive to maintain enthusiastic reactions, making every experience in music as delightful and enjoyable as possible.

Children's imaginations are keen in early childhood and they have a natural love for self-expression through movement. They love the pretense of being animals,

vehicles, machines, or forces of nature. This natural ability is often lost if not cultivated in early childhood.

- Concepts in music are formed as a result of experiences in-music which have real meaning for children and which remain as a part of their intellectual understanding of the basic elements of music. In early childhood such concepts are not forced or taught formally. They become a natural part of the music period. Although important, the teaching of concepts should not replace the emphasis in kindergarten on the enthusiastic participation of the children.

Concepts which may be developed are recognition of differences in pitch (high-low); tones moving one after the other to make melodies; the meaning of tone color in music; auditory and visual recognition of melodic direction and like-unlike phrases; loudness and softness; and other expressive elements such as fast and slow. Such learnings can make music even more exciting and have real meaning for children.

Following are some suggestions for kindergarten teachers:

- Use music of relatively short length and of high interest value representing all styles, periods, and ethnic groups.
- Seek continually active participation on the part of the children through performing and moving to music.
- Include many opportunities for children to sing in unison either with other voices or with an instrument so that they learn the sound and feeling of their own voice as they match pitches.

- Use visual cues with phrases when using the
- Include a variety of activities. In beginning movements set the tempo to their movements
- Use melody bells as a experiences since they give presentation to pitches that abstract.
- Supply different types of instruments.
- Give children recognition
- Provide a balance of a
- Include a variety of activities singing, listening, and
- Provide for many types and individual, creative play, and "pretend"
- Offer recognition, encouragement, approval, patience, and
- Provide opportunities for turns in musical activities
- Use music throughout appropriate.

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are formed as a result of experiences of real meaning for children and which develop their intellectual understanding of the world through music. In early childhood such concepts are not taught formally. They become a part of the music period. Although important, these concepts should not replace the emphasis on the enthusiastic participation of the child.

to be developed are recognition of pitch (high-low); tones moving one after another; melodies; the meaning of tone color and visual recognition of melodic phrases; loudness and softness; and elements such as fast and slow. To make music even more exciting and meaningful for children.

Some suggestions for kindergarten

1. Use music of relatively short length and of great value representing all styles, cultures, and ethnic groups.

2. Encourage active participation on the part of children through performing and responding to music.

3. Provide many opportunities for children to sing in unison either with other voices or with an instrument so that they learn the feeling of their own voice as they sing.

- Use visual cues with pitches and melodic phrases when using the terms high and low.
- Include a variety of tempos in rhythmic activities. In beginning stages, let children's movements set the tempo, matching rhythmic beat to their movement.
- Use melody bells as a part of melodic experiences since they give a concrete representation to pitches that are otherwise abstract.
- Supply different types of rhythm and melody instruments.
- Give children recognition for their best efforts.
- Provide a balance of active and restful periods.
- Include a variety of content and activities in singing, listening, and movement.
- Provide for many types of activities: group and individual, creative work and play, dramatic play, and "pretend" situations.
- Offer recognition, encouragement, help, approval, patience, and understanding.
- Provide opportunities for the children to take turns in musical activities.
- Use music throughout the school day whenever appropriate.

MUSIC IN MULTICULTURAL EDUCATION

General Music in elementary grades with its emphasis on folk music, which is said to express the soul of a race, is uniquely appropriate to promoting understanding of various cultures. A study of the music

of one culture leads to sympathy of others and brings closer federation.

Ethnic Music

All State-adopted music series include examples of ethnic music of many cultures. A functional knowledge of other musical languages can open the way to a new set of standards which can lead to cultural pride. However, children will not develop pride in their origins unless they feel the teacher values their music, which in some instances is markedly different from Western art and folk music. How does one show that he or she values ethnic music? There are numerous ways, some of which are

- by insisting that ethnic music must be performed as authentically and correctly as music of the Western world
- by helping children to understand the social, cultural, and physical conditions of the country of origin
- by asking students to explore their family origins and inviting adults who

represent various cultures to visit the class to share of the music and of their own heritage

by pointing out the various ethnic groups and their musical experience

Africans brought their own rich musical traditions. They brought hymns and ballads from the two continents the most truly world--the spirit

A sympathetic recognition of their values and can establish a meaningful manner.

MUSIC IN MULTICULTURAL EDUCATION

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Music series include examples from many cultures. A functional understanding of musical languages can open doors of standards which can lead to understanding. However, children will not understand foreign origins unless they feel the music, which in some ways is different from Western art. Does one show that he or she understands? There are numerous ways,

teaching that ethnic music must be treated as authentically and as music of the Western

helping children to understand the cultural, and physical background of the country of origin

encouraging students to explore their own origins and inviting adults who

represent various cultural groups to visit the class to share their memories of the music and other arts from their own heritage

by pointing out the contributions of various ethnic groups to this country's musical experiences. For example:

Africans brought to this country their own rich musical and religious traditions. They borrowed from the English hymns and ballads. Combining ideas from the two cultures, they produced the most truly original music of the new world--the spiritual.

A sympathetic recognition of the music of various cultures reveals their values and can strengthen a feeling of kinship in a meaningful manner.

Music in Bilingual Education

Children in a program of bilingual education should have many opportunities to participate in music and to grow in musical skills and understanding. They participate in music through varied activities--singing, listening, moving, playing instruments, experimenting with sounds, and creating. Through these experiences, they may begin to be aware of the basic elements of music--rhythm, melody, harmony, and design.

Teachers should have access to the State-adopted music textbooks and accompanying recordings. If bilingual teachers are responsible for the music program, suggestions in the teacher's editions of the basic music series will provide guidelines for an acceptable program. Music classrooms should be equipped with record players, tape recorders, a variety of recordings, resonator and melody bells, autoharps, and rhythm instruments.

Children in the bilingual program should learn songs in English as well as the songs in other languages which may be found in the music textbooks. It is not always necessary to teach the same song in both English and the other language. Since the number of songs in other languages in each textbook may be limited, it is recommended that the State-adopted

music books be supplemented with well-known songs in the non-English used in the bilingual program. Many such a song collection would be useful to classroom teachers. They should have good recordings with which to teach folk dances associated with the culture of instruction.

One of the primary objectives of the program is to develop in children an awareness of their cultural heritage, and an appreciation of other cultures. Teaching Spanish-speaking children traditional songs and folk dances of their own culture, along with the compositions of Hispanic composers are ways toward attaining this objective.

Recordings of instrumental music and rhythmic activities may be the supplement to the regular music program. Homophonic compositions of Mexican origin for string instruments will be another way to contribute to their cultural background. With the use of music in an enthusiastic and imaginative way will be a strong force in the growth of bilingual children.

MUSIC IN SPECIAL EDUCATION

Traditionally, music for special education children has centered on recreation and socialization. Furthermore, in searching for areas where these children can legitimately succeed, educators of special education children have frequently dis-

covered that music provides this traditional music activities do in special education children. But we will not assume these are the only reasonable musical experiences for them.

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music books be supplemented with a collection of
well-known songs in the non-English language being-
used in the bilingual program. Recordings to accom-
pany such a song collection would be of great value to
classroom teachers. They should also have access to
good recordings with which to teach the traditional
folk dances associated with the cultures of the language
of instruction.

One of the primary objectives of the bilingual education
program is to develop in children a sense of pride in
their cultural heritage, and an appreciation of other
cultures. Teaching Spanish-speaking children the tra-
ditional songs and folk dances of Mexico and acquaint-
ing them with the compositions of Mexican and other
Hispanic composers are ways that music can contribute
to attaining this objective.

Recordings of instrumental music for listening and
rhythmic activities may be the same as those used in
the regular music program. However, the use of com-
positions of Mexican origin for some of these activities
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in enthusiastic and imaginative ways, music can be a
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MUSIC IN SPECIAL EDUCATION

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cation children. But we will shortchange them if we
assume these are the only reasons for providing mu-
sical experiences for them.

It has been determined that most special education children are capable of singing, participating in rhythmic activities, playing simple instruments, listening actively to music, and experimenting with sounds. However, special education children need to begin with listening. They hear the sounds of the music and, with familiarity, learn to know them and possess them as their own. They can respond to the sounds of music in a variety of ways: by moving to the design of the music, by playing instruments to accompany the music, by associating visual patterns with the design of the music, and by singing.

Music chosen for singing or listening should be the same kinds of music one would use with any child. Special education children may not be able to discuss the intricacies of Baroque music, but the sounds of the instruments, the crisp theme and vigorous pulses will reach many of them. So will contemporary harmonies, electronic music, and music from other cultures, as well as the large body of familiar serious music or the "now" music of their peers. Most teachers agree that the simplicity and repetition found in folk music makes it easy to sing. At the same time, folk music belongs to the adult world and children can identify with that world by learning folk songs.

Guidelines for selecting songs or recorded materials are:

- . . . Simplicity--Look for clarity in the presentation of a basic musical idea: identifiable melody; unmistakable form (design); or clear, uncluttered rhythm pattern.

- . Tempo--Listen for rhythm, accent and a clearly defined tempo, not just speed.

- . Range--Select music in a range that can be used with other children.

- . Duration--Select music that is short enough so children can grasp it in its totality but long enough to give them time to react and respond.

Music classrooms should be equipped with record players, tape recorders, a variety of records and tapes, resonator and melodeons, and percussion instruments, and Music study centers should include space for both tape recorders and records. Lesson periods should be short and frequent and equipment should be used many times for a variety of purposes because, for special education, music serves many different needs.

Since these children require extra instruction, it is recommended that the paramount importance that music education has for all children be known in all classrooms but not for special education classrooms cooperatively with classroom teachers, who are trained for teaching special education children, are seldom prepared to work with them.

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ity--Look for clarity in the
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 pattern.

./ Tempo--Listen for rhythmic vitality: strong
 accent and a clearly defined moving pulse,
 not just speed.

. Range--Select music in the same range as
 used with other children.

. Duration--Select music that is short enough
 so children can grasp the whole composition
 in its totality but long enough to give them
 time to react and respond.

Music classrooms should be equipped with record
 players, tape recorders, a variety of recordings
 and tapes, resonator and melody bells, autoharps,
 percussion instruments, and possibly pianos.
 Music study centers should include listening posts
 for both tape recorders and record players. Music
 periods should be short and frequent. The equip-
 ment should be used many times a day for a variety
 of purposes because, for special education children,
 music serves many different needs.

Since these children require exceptionally skillful
 instruction, it is recommended that music be taught
 by qualified music teachers. However, it is of
 paramount importance that music teachers, who
 know music education for children in regular class-
 rooms but not for special education children, plan
 cooperatively with classroom teachers who are
 trained for teaching special education children but
 are seldom prepared to work with music.

LEVEL ONE

Early Childhood Through Grade 1

As a result of early childhood and first-year music experiences, the child should demonstrate the behaviors as stated in the instructional objectives.

Examples of experiences through which these behaviors are found in the following sections.

Rhythm

Instructional Objectives

Keeps time to music with bodily movement

Dramatizes songs and instrumental

Plays rhythm instruments to accompany songs and instrumental selections

Creates rhythmic accompaniments and instruments

Sings with rhythmic accuracy

Becomes aware of the "pictures" of

Participates enthusiastically in singing games

Student Involvement

Responding to music with free interpretive body movement

Playing a steady beat on a rhythm instrument while listening to music

Performing fundamental movements to music (walking, running, skipping, leaping, galloping)

Clapping a steady beat while singing

Clapping and playing on instruments each student's name

Singing songs with special attention

Participating in singing games

Examples:

John Smith

Ma-ry Thomp-son

Ma-ri-lyn Dav-id-son

Examples: "The Gallant Ship"
"Did You Ever See"
"Sally Go Round"
"Five Little Children"

LEVEL ONE

Early Childhood Through Grade 1

By childhood and first-year music child should demonstrate the behavior in the instructional objectives.

Examples of experiences through which the child may reflect these behaviors are found in the student involvement sections.

Instructional Objectives

ic with bodily movement

Dramatizes songs and instrumental selections

struments to accompany songs and
tions

Creates rhythmic accompaniments with body sounds
and instruments

accuracy

Becomes aware of the "pictures" of rhythm

siastically in singing games

Student Involvement

ic with free intrepreative body

Playing a steady beat on a rhythm instrument while
listening to music

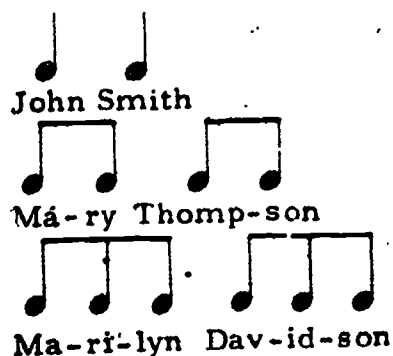
mental movements to music (walking,
leaping, galloping)

Clapping a steady beat while singing

ng on instruments each student's

Singing songs with special attention to correct rhythm

Participating in singing games



Examples: "The Gallant Ship"
"Did You Ever See a Lassie?"
"Sally Go Round the Sunshine"
"Five Little Chickadees"

Clapping the rhythm of the melody while singing or listening

Using symbols to represent music that moves in sets of two and three

Examples: twos



threes



Demonstrating the difference in groups of twos and threes by accenting the first in each group

Identifying patterns of twos and threes played on the drum

Playing the melodic rhythm on rhythm

Melody

Instructional Objectives

Sings in tune, using good diction and natural tone quality

Listens to instrumental melodies

Shows melodic line of song by hand levels or body movements

Demonstrates awareness of melodic

Creates simple melodies

Becomes aware of the picture of melodic visuals, and staff notation

Student Involvement

Matching tones while singing individually or in groups

Matching a series of tones while singing individually or in groups

Singing songs with special attention to good diction, pure vowel sounds, and final consonants

Listening to many styles of compositions, the teacher helping children to be aware of melodies that are high or low, that move in small or big skips or steps

Moving the arms or entire body to and low sounds

Choosing appropriate movements for even melodic rhythm

Making up words for a familiar tune

Playing original accompaniments and effects on classroom instruments to singing, movement, and poetry

of the melody while singing or

present music that moves in sets

twos



threes



Demonstrating the difference in grouping by twos and threes by accenting the first symbol in each group

Identifying patterns of twos and threes when played on the drum

Playing the melodic rhythm on rhythm instruments

Instructional Objectives

good diction and natural tone

Demonstrates awareness of melodic movement

ital melodies

Creates simple melodies

song by, hand levels or body

Becomes aware of the picture of melody in line notation, visuals, and staff notation

Student Involvement

singing individually or in

Moving the arms or entire body to show high and low sounds

tones while singing individ-

Choosing appropriate movements for even and uneven melodic rhythm

pecial attention to good dic-
nds, and final consonants

Making up words for a familiar tune

les of compositions, the teacher
aware of melodies that are high
small or big skips or steps

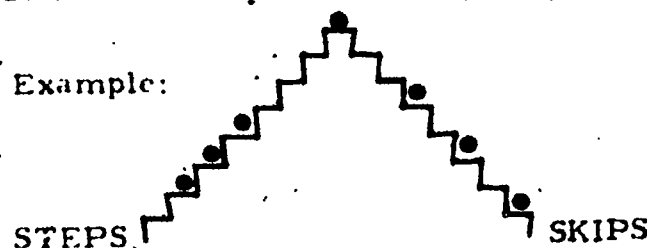
Playing original accompaniments and sound effects on classroom instruments to accompany singing, movement, and poetry

Playing on melody bells simple melody patterns from songs the children sing to guide them in understanding melodic direction

Using line notation to show walking, running, and skipping melodies



Placing colored discs on flannel board stairsteps to show melodies that move up and down by steps and skips



Drawing the contour of a melody direction

Distinguishing notated steps and

Relating the sound of a pitch to

If a pitch goes higher, the the staff.

If a pitch goes lower, the the staff.

If the pitch remains the s remain at the same level

Creating a response by singing tion sung by the teacher

Harmony

Instructional Objectives

Hears and describes the harmonic background of music

Becomes accustomed to singing

Student Involvement

Playing single and combined tones on resonator bells for comparison

Playing single note (chord root) accompany the singing of one-c

Listening to the sound of combined tones on accompanying instruments (piano, autoharp, guitar, resonator bells)

Example: "Are You Sleep"
"Row, Row, R

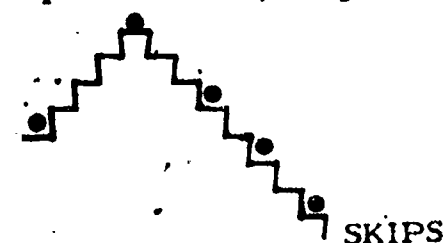
Singing complete songs unaccompanied a variety of accompaniments

ells simple melody patterns from-
ing to guide them in understand-
in

o show walking, running,
es



ts on flannel board stairsteps to show
up and down by steps and skips



Drawing the contour of a melody to show melodic
direction

Distinguishing notated steps and skips

Relating the sound of a pitch to its notated placement:

If a pitch goes higher, the notes go higher on
the staff.

If a pitch goes lower, the notes go lower on
the staff.

If the pitch remains the same, the notes
remain at the same level on the staff.

Creating a response by singing an answer to a ques-
tion sung by the teacher

Instructional Objectives

the harmonic background of music

Becomes accustomed to singing with accompaniments

Student Involvement

ombined tones on resonator

Playing single note (chord root) on resonator bells to
accompany the singing of one-chord songs

nd of combined tones on ac-
ents (piano, autoharp, guitar,

Example: "Are You Sleeping"

"Row, Row, Row Your Boat"

Singing complete songs unaccompanied and with
a variety of accompaniments

Form

Instructional Objectives

Shows awareness of phrases in singing

Demonstrates understanding of phrase movement

Recognizes like and unlike phrases

Plays same instrument for like phrase
different instrument for unlike phrases

Student Involvement

Singing on one breath tonal patterns or phrases
from songs the children sing

Creating changes in bodily movement
respond to changes in phrases while listen
music

Listening to tonal patterns, rhythm patterns, and
phrases played on instruments or in songs to de-
termine if they are alike or different

Playing contrasting instruments to contrast
to like and unlike phrases

Listening to short music selections to identify
sections as being alike or different (verse-
chorus, AB form)

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Recognizes contrast in tempo

Responds with appropriate movement
is fast-slow

Student Involvement

Singing a familiar song at different speeds (fast-
medium-slow)

Discovering how tempo affects the music

Instructional Objectives

phrases in singing

Demonstrates understanding of phrase through movement

unlike phrases

Plays same instrument for like phrases, different instrument for unlike phrases

Student Involvement

with tonal patterns or phrases
children sing

Creating changes in bodily movement to correspond to changes in phrases while listening to music

patterns, rhythm patterns, and
instruments or in songs to de-
alike or different

Playing contrasting instruments to correspond to like and unlike phrases

music selections to identify
like or different (verse-

EXPRESSIVENESS

Instructional Objectives

in tempo

Responds with appropriate movement to music which is fast-slow

Student Involvement

long at different speeds (fast-

Discovering how tempo affects the mood of music

Moving to fast music (fast walk, running, skipping, galloping.)

Listening to selections that contain both fast and slow passages

Discovering the appropriate music as it changes tempo

Playing Follow the Leader using even beats played on the drum triangles and rhythm sticks by

Dynamics (Loud-Soft)

Instructional Objectives

Recognizes contrast in dynamics

Responds to loud-soft music with appropriate movement

Produces loud-soft sounds with instruments

Student Involvement

Singing a familiar song both loudly and softly

Listening to selections that contain loud and soft passages

Demonstrating contrasts of loud and soft through bodily movement (Movements denoting strength suggest loudness.)

Experimenting with instruments produce loud or soft sounds

Making dynamic contrasts as doing extremes, while singing familiar

Choosing appropriate instruments loud and soft passages in music

Tone Color (Quality of Sound)

Instructional Objectives

Discovers difference in speaking and singing

Discovers differences in voices and sounds of classroom instruments

Identifies frequently heard band instruments by sight and sound

ic (fast walk, running, skipping,

Discovering the appropriate movement for music as it changes tempo

ons that contain both fast and

Playing Follow the Leader using fast and slow even beats played on the drum by leader and on triangles and rhythm sticks by followers

Instructional Objectives

in dynamics

Produces loud-soft sounds with voices and instruments

oft music with appropriate

Student Involvement

ong both loudly and softly

Experimenting with instruments to discover which produce loud or soft sounds

ons that contain loud and soft

Making dynamic contrasts as directed, avoiding extremes, while singing familiar songs

trasts of loud and soft through
movements denoting strength

Choosing appropriate instruments to accompany loud and soft passages in music for listening

ound)

Instructional Objectives

re in speaking and singing

Identifies frequently heard band and orchestral instruments by sight and sound

ces in voices and sounds of
ents

Student Involvement

Comparing speaking and singing voices by speaking and then singing several songs

Listening to and distinguishing men's voices, women's voices and children's voices, both live and recorded

Exploring the distinctive sounds of classroom instruments (rhythm, melody, and chording instruments)

Playing games involving recognition of classroom instrument sounds

Recognizing by sight and sound selected instruments such as the violin, cello, flute, trumpet, bass drum, and harp

Listening to individual performance recorded, of the selected instruments

Seeing actual and visual examples of the specified instruments

Pretending to hold and play each instrument

Playing games of instrument identification sound

Discussing how sound is produced on instruments

Exploring newly discovered sounds and tone quality



Student Involvement

and singing voices by speaking
eral songs

inguishing men's voices,
children's voices, both live

ctive sounds of classroom in-
melody, and chording instru-

ving recognition of classroom

and sound selected instru-
olin, cello, flute, trumpet,

Listening to individual performances, both live and
recorded, of the selected instruments

Seeing actual and visual examples (instrument charts)
of the specified instruments

Pretending to hold and play each instrument

Playing games of instrument identification by sight and
sound

Discussing how sound is produced on each of the instru-
ments

Exploring newly discovered sounds and describing their
tone quality



BEST COPY AVAILABLE

LEVEL TWO

Grades 2-3

As a result of second and third year music experiences, the child should demonstrate the behaviors as stated in the instructional objectives.

Examples of experiences through which these behaviors are found in involvement sections.

Rhythm

Instructional Objectives

Keeps time to music with increased precision

Coordinates movement with underlying beat, accent, and rhythm of the melody

Moves to music which has even-uneven rhythm and which moves in sets of twos and threes

Sings songs of increasing rhythmic difficulty

Plays instruments with greater accompanying songs and instruments

Maintains steady beat, accent, and melody with instruments

Participates in rhythmic games

Sees rhythm in notation

Student Involvement

Recognizing and responding to familiar rhythm patterns

Producing rhythm patterns on a rhythm instrument for another child to repeat

Comparing even and uneven rhythms

Examples: even rhythm--soldiers marching
uneven rhythm--children skipping

Comparing rhythms to environmental sounds

Example: trotting horse

Using short and long dashes to indicate rhythm

Example: jin-gle bells

LEVEL TWO

Grades 2-3

and third year music ex-
d should demonstrate the beha-
e instructional objectives.

Examples of experiences through which the child may
reflect these behaviors are found in the student in-
volvement sections.

Instructional Objectives

with increased precision

ent with underlying beat, accent,
melody

ch has even-uneven rhythm and
of twos and threes

easing rhythmic difficulty

Plays instruments with greater accuracy when
accompanying songs and instrumental selections

Maintains steady beat, accent, or rhythm of the
melody with instruments

Participates in rhythmic games and folk dances

Sees rhythm in notation

Student Involvement

sponding to familiar rhythm pat-

patterns on a rhythm instrument
o repeat

uneven rhythms

even rhythm--soldiers marching
uneven rhythm--children skip-
ping

Comparing rhythms to environmental sounds

Example: trotting horse--



Using short and long dashes to indicate melodic rhythm

Example:

jīn-gle bells, jīn-gle bells

Creating bodily movement to indicate meter

Example: $\frac{4}{4}$ 1--touch knees,
2--hips, 3--shoulders, and
4--hands up

Defining the meter (accented and unaccented beats)
by clapping and using rhythm instruments

Demonstrating the difference in grouping by twos
or threes by accenting the first tone of each group

Listening to music examples and deciding whether
they move in twos or in threes

Clapping notated rhythm patterns

Discovering and isolating by framing with index
fingers familiar rhythm patterns found in songs

Playing notated rhythm patterns in round style with
another child, using simple notation

Chanting the meter while listening
forms of music

Marching, skipping, jumping, be-
swinging arms to the beat of the

Clapping melodic rhythms, bend-
strong beat

Creating a rhythmic accompaniment
rhythm of the music

Playing rhythm patterns from no-
songs or listening selections

Strumming the steady beat of a s-
while the teacher or a classmate

Using an autoharp chart to pract-
beats and then accented beats

Melody

Instructional Objectives

Sings many melodies while observing melodic nota-
tion

Listens to instrumental melody and shows melodic
line with appropriate movement

Plays scale-line and chord-line patterns from songs
on melody bells

Creates melodies based on scale
patterns

Recognizes familiar or repeated
songs

ment to indicate meter

1--touch knees,

2--hips, 3--shoulders, and

4--hands up

ccented and unaccented beats)
rhythm instruments

fference in grouping by twos
g the first tone of each group

xamples and deciding whether
in threes

thm patterns

ating by framing with index
hm patterns found in songs

um patterns in round style with
simple notation

Chanting the meter while listening to marches and other
forms of music

Marching, skipping, jumping, bouncing a ball, and
swinging arms to the beat of the music

Clapping melodic rhythms, bending the knees on each
strong beat

Creating a rhythmic accompaniment in contrast to the
rhythm of the music

Playing rhythm patterns from notation to accompany
songs or listening selections

Strumming the steady beat of a song on the autoharp
while the teacher or a classmate changes the chord

Using an autoharp chart to practice strumming steady
beats and then accented beats

Instructional Objectives

while observing melodic nota-

Creates melodies based on scale-line and chord-line
patterns

ntal melody and shows melodic
movement

Recognizes familiar or repeated patterns in new
songs

chord-line patterns from songs

Student Involvement

Discovering environmental sounds which are high and low

Comparing high and low tones on resonator bells, piano, or other available instruments

Using hand levels or body movements to show when the contour of the melody becomes higher or lower or stays the same

Listening to and discussing songs that primarily use stepwise movement and those that use skips

Examples: Stepwise--"Away in a Manger"

Skips--"Star-Spangled Banner"

Drawing the contour of melodies heard

Matching melodies heard with contour of melodic line drawn on board

Discovering and framing with index and chord-line melody patterns found

Playing scale-line melodies by rote on resonator bells, and piano

Playing scale-line and chord-line notation on the melody bells, resonator

Outlining melodic contours with hand movement

Creating melody patterns by rearranging four- or five-tone scale-line patterns

Creating a melody to fit an original

Identifying like and unlike melody

Discovering that patterns which look

Harmony

Instructional Objectives

Sings two-part rounds

Adds simple descant or chant to a song

Distinguishes between a single tone

Plays chord accompaniment on auto-harp bells

Student Involvement

mental sounds which are high

low tones on resonator bells,
table instruments

body movements to show
the melody becomes higher
the same

cussing songs that primarily
nent and those that use skips

Stepwise -- "Away in a Manger"

Skips -- "Star-Spangled Banner"

of melodies heard

heard with contour of melodic

Discovering and framing with index fingers scale-line
and chord-line melody patterns found in songs

Playing scale-line melodies by rote on the melody bells,
resonator bells, and piano

Playing scale-line and chord-line melody patterns from
notation on the melody bells, resonator bells, and piano

Outlining melodic contours with high and low bodily
movement

Creating melody patterns by rearranging the tones of a
four- or five-tone scale-line pattern

Creating a melody to fit an original poem or classic verse

Identifying like and unlike melody patterns

Discovering that patterns which look alike sound alike

Instructional Objectives

ds

or chant to a song

Distinguishes between a single tone and several tones

Plays chord accompaniment on autoharp or resonator
bells

Student Involvement

Singing rounds from the music text and from the children's repertory

Singing a familiar melody with an accompaniment that does not include the melody

Singing a familiar tune while the teacher sings a harmony part

Singing descants, ostinati, and chants with group divisions within the class

Singing simple songs harmonized in parallel thirds

Singing a sustained pitch against a moving melody (tonic note in chords I and IV; dominant note in chords I and V)

Discussing the formation of chords, line-line, space-space-space)

Example:



Writing chord symbols for chords heard (I, V₇)

Reading and performing simple accompaniment on autoharp and resonator bells

Listening for and identifying chord changes (I-V (V₇)-I)

Recognizing and responding through changes played by teacher on autoharp V₇--move in any direction; IV--move

Form

Instructional Objectives

Shows increased ability to sing a phrase as a complete thought

Recognizes repetition and contrast of phrase in songs and instrumental compositions

Demonstrates understanding of form symbols, movement, and instrument

Discovers phrases in song notation

Creates introduction and coda with

Student Involvement

the music text and from the
melody with an accompaniment
the melody

one while the teacher sings a

stinati, and chants with group
class

harmonized in parallel thirds

pitch against a moving melody
I and IV; dominant note in

Discussing the formation of chords on the staff (line-
line-line, space-space-space)

Example:



Writing chord symbols for chords heard on the auto-
harp (I, V₇)

Reading and performing simple accompaniments on
autoharp and resonator bells

Listening for and identifying chord changes in songs
(I-V (V₇)-I)

Recognizing and responding through movement to chord
changes played by teacher on autoharp (I--stand still;
V₇--move in any direction; IV--move in a circle.)

Instructional Objectives

ility to sing a phrase as a com-

on and contrast of phrase in
ital compositions

Demonstrates understanding of form through use of visual
symbols, movement, and instruments

Discovers phrases in song notation

Creates introduction and coda with instruments and voices

Student Involvement

Listening for tonal patterns, rhythm patterns, and phrases in songs and deciding if they are alike or different

Discovering that musical phrases which look alike sound alike

Discussing ways the voice can delineate phrases, then singing with attention focused on singing phrase on one breath

Listening to simple musical selections to identify major divisions (verse-chorus, AB, ABA)

Using visuals (geometric figures) division while listening to music

Creating changes of bodily movement phrases and main sections while listening

Playing like phrases on melody instrument while singing

Using contrasting rhythm instruments to play different phrases while singing or

Listening to selected music examples to indicate the different musical forms

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Recognizes changing tempo

Responds with body as music moves faster or slower

Adapts tempo in singing to mood of music

Student Involvement

Singing a familiar song at different tempi

Listening to selections that contain both fast and slow tempi

Playing melodies at different tempi on other melody instruments

Comparing sudden tempo changes

Student Involvement

patterns, rhythm patterns, and
deciding if they are alike or

Using visuals (geometric figures) to show the major
division while listening to music

Musical phrases which look alike

Creating changes of bodily movement to correspond to
phrases and main sections while listening to music

voice can delineate phrases,
attention focused on singing
th

Playing like phrases on melody instruments while
singing

musical selections to identify
verse-chorus, AB, ABA)

Using contrasting rhythm instruments to emphasize
different phrases while singing or listening to music

Listening to selected music examples that clearly
indicate the different musical forms (AB, ABA, AAB)

EXPRESSIVENESS

Instructional Objectives

tempo

Adapts tempo in singing to mood of song

as music moves faster or

Student Involvement

song at different tempi

Playing melodies at different tempi on resonator bells
or other melody instruments

sions that contain both fast and

Comparing sudden tempo changes with gradual tempo
changes

Discussing the relationship of song text to the tempo of songs

Using bodily movement to correspond to tempo of the music

Examples: Swaying, walking, running, leaping, sliding, bending, stretching, rocking, pulling, pushing

Developing a working music vocabulary of terms and symbols used to indicate qualities

Identifying music symbols and term cards, and in music texts

Describing music studied in terms of ties (song text for mood, tempo, &

Dynamics (Loud-Soft)

Instructional Objectives

Recognizes changing dynamic level

Adapts dynamics in singing to mood of song

Shows judgment in choice of instrument loud and soft music

Student Involvement

Listening to selections that contain both loud and soft passages

Listening to selections that include both sudden dynamic changes and gradual dynamic changes

Singing a familiar song both loudly and softly

Responding appropriately with dynamics that reflect the mood or intent of the music

Demonstrating an awareness that individual volume becomes important

Hearing that sounds are relatively

onship of song text to the .

Developing a working music vocabulary by repeated use of terms and symbols used to indicate expressive qualities

nt to correspond to tempo of

Identifying music symbols and terms on charts, flash cards, and in music texts

waying, walking, running,
ng, bending, stretching,
ng, pushing

Describing music studied in terms of expressive qualities (song text for mood, tempo, dynamics, tone color)

Instructional Objectives

dynamic level

Shows judgment in choice of instruments to accompany loud and soft music

singing to mood of song

Student Involvement

that contain both loud and

Responding appropriately with dynamic changes which reflect the mood or intent of the music

that include both sudden
gradual dynamic changes

Demonstrating an awareness that when singing together individual volume becomes important to the group sound

both loudly and softly

Hearing that sounds are relatively loud or soft

Instructional Objectives

Explores ways of producing a variety of sounds on classroom instruments

Identifies additional band and orchestra instruments by sight and sound

Student Involvement

Producing a variety of sounds on the same classroom instrument

Using body sounds to produce different sound effects

Selecting the appropriate instrumental tone color when accompanying songs

Listening to classroom instruments behind some sight barrier and identify characteristic sound

Recognizing that combinations of instruments produce different qualities of sound

Viewing films, filmstrips, and photographs of band and orchestra instruments

Demonstrating techniques for obtaining a resonant tone on bells and rhythm instruments

Recognizing by sight and sound various instruments plus other selected instruments such as trombone, French horn, kettle drums

Discussing and differentiating between a "ringing" bell tone and a "thud" bell tone

Discovering the difference in sound and tone qualities of specific instruments

Demonstrating correct ways to hold percussion instruments

Discussing how sound is produced by different instruments studied

Showing different ways to strike the head of a drum

Discovering the different areas of the drum head that can be struck to obtain different tone colors and sound effects

Instructional Objectives

roducing a variety of sounds
ments

Identifies additional band and orchestra instruments
by sight and sound

Student Involvement

of sounds on the same classroom

Using body sounds to produce a variety of tone colors

ropriate instrumental tone color
songs

Listening to classroom instruments that are behind
some sight barrier and identifying them by their
characteristic sound

mbinations of instruments produce
sound

Viewing films, filmstrips, and charts illustrating
band and orchestra instruments

niques for obtaining a resonant
hythm instruments

Recognizing by sight and sound instruments studied pre-
viously plus other selected instruments (string bass,
trombone, French horn, kettle drums)

erentiating between a "ringing"
"bell tone

Discovering the difference in appearance, construction,
and tone qualities of specific instruments studied

rect ways to hold percussion in-

Discussing how sound is produced on each specific in-
strument studied

ways to strike the head of a drum

ifferent areas of the drum head that
tain different tone colors and sound

LEVEL THREE

Grades 4-5

As a result of middle childhood experiences, the child should demonstrate the behaviors as stated in the instructional objectives.

Examples of experiences through which these behaviors are reflected are in the involvement sections.

Rhythm

Instructional Objectives

Exhibits awareness of beat, accent, and rhythm pattern through creative movement and folk dancing

Responds to music based on greater variety of meters and rhythm patterns

Performs songs based on expanding rhythm patterns

Creates instrumental accompaniment for beat, accent, rhythm of the music contrasting rhythm patterns

Creates accompaniments with bass lines

Claps, plays, and sings rhythm notation

Student Involvement

Creating free bodily movement to show sensitivity to beat, accent, and rhythm patterns while listening to music

Showing awareness of beat and accent when performing patterned movements in folk dances (squares, lines, circles)

Playing rhythm patterns from notation

Reading rhythm accompaniments from notation

Composing original rhythm accompaniment and listening selections

Singing with accuracy simple songs

Deciding what meter signature is best for listening to music

Dividing music into measures and identifying the meter

Playing on percussion instruments illustrating polyphony

LEVEL THREE

Grades 4-5

the childhood experiences, the
illustrate the behaviors as stated
objectives.

Examples of experiences through which the child
may reflect these behaviors are found in the student
involvement sections.

Instructional Objectives

of beat, accent, and rhythm pat-
tern movement and folk dancing

based on greater variety of me-
terns

ed on expanding rhythm pat-

Creates instrumental accompaniments involving
beat, accent, rhythm of the melody, and con-
trasting rhythm patterns

Creates accompaniments with body sounds and move-
ments

Claps, plays, and sings rhythm patterns from
notation

Student Involvement

movement to show sensitivity
rhythm patterns while listen-

of beat and accent when perform-
ments in folk dances (squares,

terns from notation

companiments from notation

Composing original rhythm accompaniments for songs
and listening selections

Singing with accuracy simple syncopated rhythms

Deciding what meter signature is needed while
listening to music

Dividing music into measures according to a given
meter

Playing on percussion instruments rhythm patterns
of rounds illustrating polyphonic and homophonic lines

Playing contrasting rhythm patterns within divided class groups

Isolating a rhythm pattern heard in recorded music, duplicating the pattern on rhythm instruments and repeating the pattern as an ostinato

Using body sounds to create rhythmic accompaniments to songs and recorded music

Examples: Swish (palms)
Slap (forearms)
Clap (palms)
Click (tongue)
Snap (fingers)
Pop (open mouth and thump cheek)

Using body movement to delineate the rest from the note

Example: note--clap palms
rest--hands extended outward

Creating rhythm patterns to be used

Developing a procedure or routine for songs from music texts

Example: determining melody
clapping rhythm
chanting words
determining to key signature
identifying beginning
singing the melody numbers or lyrics
singing again
singing the song

Melody

Instructional Objectives

Sings songs in variety of tonalities

Recognizes by ear the tonal characteristics of major, minor, and pentatonic melodies

Listens to instrumental selections composed in these tonalities

Discovers differences in major, minor, and pentatonic scales through use of melodic instruments, resonator bells, or piano

Composes original melodies

Sings simple melodies at sight

rhythm patterns within di-

Creating rhythm patterns to be used in specified meters

pattern heard in recorded mu-
pattern on rhythm instruments
pattern as an ostinato

Developing a procedure or routine for sight reading
songs from music texts

create rhythmic accompani-
recorded music

Example: determining meter and tempo

clapping rhythm

chanting words of song in rhythm

determining tonality by interpreting
key signature

identifying beginning pitch

singing the melody using syllables,
numbers or letters

singing again using neutral syllable

singing the song using the text

Swish (palms)
Slap (forearms)
Clap (palms)
Click (tongue)
Snap (fingers)
Pop (open mouth and thump cheek)

nt to delineate the rest from

ote--clap palms
est--hands extended outward

Instructional Objectives

ty of tonalities

Discovers differences in major, minor, and pentatonic
scales through use of melodic instruments--melody bells,
resonator bells, or piano

tonal characteristics of
pentatonic melodies

Composes original melodies

ntal selections composed in

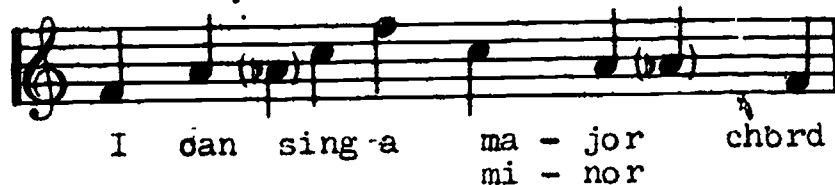
Sings simple melodies at sight

Student Involvement

Singing and comparing songs in major, minor, and pentatonic modes (including music of varied cultural and ethnic origins)

Singing arpeggios in both major and minor

Example:



Singing songs in the minor mode that were originally written in the major mode

Example: "Old McDonald Had a Farm"

Playing pentatonic scales on black keys of keyboard instruments

Listening to and comparing music in major, minor, and pentatonic modes

Playing major and minor scales on melody or resonator bells

Playing familiar pentatonic songs on the black keys

Example: "Michael, Row the Boat"

Creating introductions, interludes, and codas for songs to be played or sung

Improvising short melodies (question-answer) on resonator or melody bells

Singing a melody line against a played on an instrument

Discovering the pattern of whole in the major scale

Accompanying by ear on the "auditory" change from major to minor or

Examples: "Skye Boat"
"Erie Canal"

Singing or playing melody patterns against music text to reinforce melody

Working within a given framework for melodic composition

Example: Using sol, combination of original tune

Playing melodies from notation on piano, melodica, or soprano recorder

Identifying abrupt mode changes in selections

Example: In the Hall of the Mountain King
"Peer Gynt"

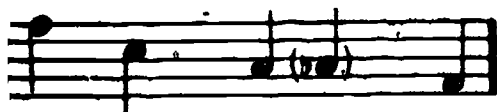
Following the notation of the melody while listening to a recording or teaching of the song

Continuing to acquire a repertoire of patriotic, folk, and art songs from various places

Student Involvement

ng songs in major, minor, and
cluding music of varied cul-
ins)

both major and minor



a ma - jor chord
mi - nor

minor mode that were originally
mode

Old McDonald Had a Farm"

cales on black keys of keyboard

paring music in major, minor,

minor scales on melody or res-

atonic songs on the black

Michael, Row the Boat"

ns, interludes, and codas for
sung

elodies (question-answer) on
bells

Singing a melody line against a counter melody
played on an instrument

Discovering the pattern of whole and half steps
in the major scale

Accompanying by ear on the autoharp songs which
change from major to minor or minor to major

Examples: "Skye Boat Song"
"Erie Canal"

Singing or playing melody patterns from songs in
music text to reinforce melody reading skills

Working within a given framework to create a
melodic composition

Example: Using sol, mi, la, in various
combinations to create an ori-
ginal tune

Playing melodies from notation on melody bells,
piano, melodica, or soprano recorder

Identifying abrupt mode changes in listening se-
lections

Example: In the Hall of the Mountain King,
"Peer Gynt Suite," Grieg

Following the notation of the melody line while
listening to a recording or teacher performance
of the song

Continuing to acquire a repertoire of heritage,
patriotic, folk, and art songs from many times and
places

Harmony

Instructional Objectives

Sings rounds, descants, and simple two-part songs

Improvises harmonizing parts using chord roots below melody or thirds above melody

Listens for chord changes in accompaniment

Identifies major and minor chords

Plays chordal accompaniments on keyboard instruments

Student Involvement

Taking turns singing high and low parts of two-part songs

Singing either part of songs with descants

Listening for balance of parts when singing part-songs

Adding a part to unison songs by singing the root of the chord as indicated by autoharp chords in music texts

Listening to songs beginning and ending on tonic and identifying change to dominant

Creating harmony on keyboard instruments to familiar pentatonic songs

Using an autoharp chart to practice chord changes

Accompanying on the autoharp a single chord, two chords, then three chords

Discovering by ear the chord progression for accompanying certain songs

Playing chords on resonator bell and individual player on each tone of the bell

Accompanying songs in minor mode on autoharp

Adding a part to unison songs by singing above or below the melody

Listening to and comparing the major and minor triads

Identifying the mode of composition

Instructional Objectives

nts, and simple two-part songs

Listens for chord changes in accompaniments

izing parts using chord roots be-
above melody

Identifies major and minor chords by ear

Plays chordal accompaniments on classroom in-
struments

Student Involvement

high and low parts of

Accompanying on the autoharp songs using one
chord, two chords, then three chords

of songs with descants

Discovering by ear the chord progression needed
for accompanying certain songs

of parts when singing part-

Playing chords on resonator bells using indi-
vidual player on each tone of the chord

on songs by singing the root
ated by autoharp chords in mu-

Accompanying songs in minor mode on the auto-
harp

beginning and ending on tonic
to dominant

Adding a part to unison songs by singing thirds
above or below the melody

keyboard instruments to fa-
s

Listening to and comparing the sound of major and
minor triads

part to practice chord changes

Identifying the mode of compositions heard

Instructional Objectives

Sings with understanding of musical phrase

Creates introductions and codas

Identifies repetition and contrast in the forms AB, ABA, and ABACA through movement and use of instruments

Becomes acquainted with large ballet, opera, suite

Student Involvement

Using the voice to delineate phrases by singing each phrase on one breath

Recognizing by notation repetition in songs found in music texts

Identifying like sections in compositions with the same geometric figure and unlike sections with other geometric figures

Creating introductions and coda instruments, or voices

Example: $\triangle \bigcirc \triangle$, $\triangle \bigcirc \triangle \square \triangle$

Reading stories relating to suit and ballets studied

Substitute letter names for geometric figures

Listening to sections of families

Example. ABA, ABACA

Examples: "The Nutcracker"
Tchaikow

Creating body movements to correspond to like and unlike sections of listening selections

"Peer Gynt"

Contrasting the opera with the ballet

Listening to selected operas

Discovering how composers use changes of theme, rhythm, tempo, or tone color to create contrasting sections in compositions

Examples: "Amahl and the Night Visitors"
Menotti

"Help, Help the Helpers"
Menotti

Instructional Objectives

Identifying of musical phrase

Creates introductions and codas

Identifying and contrast in the forms

Identifying CA through movement and use of in-

Becomes acquainted with larger musical forms--
ballet, opera, suite

Student Involvement

Identifying lineate phrases by singing
breath

Recognizing by notation repetition and contrast
in songs found in music texts

Identifying sections in compositions with
figure and unlike sections
Identifying figures

Creating introductions and codas with body sounds,
instruments, or voices

Identifying figures


Reading stories relating to suites, operas,
and ballets studied

Identifying letter names for geometric figures

Listening to sections of familiar suites

Identifying ABA, ABACA

Examples: "The Nutcracker Suite,"
Tchaikowsky

Identifying movements to correspond to like and
listening selections

"Peer Gynt Suite," Grieg

Identifying opera with the ballet

Listening to selected operas

Identifying composers use changes of theme,
tone color to create contrast-
positions

Examples: "Amahl and the Night Visitors,"
Menotti

"Help, Help, The Globolinks!"
Menotti

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Responds to common tempo markings

Plays accompaniments at a proper mood of the music

Demonstrates the ability to sing tones legato (smooth and connected) or staccato (detached and separated)

Student Involvement

Discussing the mood of a song and determining the appropriate tempo

Demonstrating by performance of the tempo markings of presto, moderato, and terms showing crescendo, ritard, a tempo, and accelerando

Singing expressively music that moves legato and music that moves staccato

Changing the mood of a song by tempo when playing or singing

Demonstrating ability to communicate expressive intent of the music through conducting

Dynamics (Loud-Soft)

Instructional Objectives

Responds to common dynamic markings

Demonstrates awareness that dynamics may affect the volume of the sound

Hears that sounds are relatively loud or soft

EXPRESSIVENESS

Instructional Objectives

tempo markings

Plays accompaniments at a proper tempo to convey mood of the music

Ability to sing tones legato (connected) or staccato (detached)

Student Involvement

Identifying the tempo of a song and determining the mood

Demonstrating by performance the understanding of the tempo markings of presto, allegro, largo, moderato, and terms showing changes in tempo (ritard, a tempo, and accelerando)

Identifying music that moves legato or staccato

Changing the mood of a song by altering the tempo when playing or singing

Ability to communicate expressive ideas through conducting

Instructional Objectives

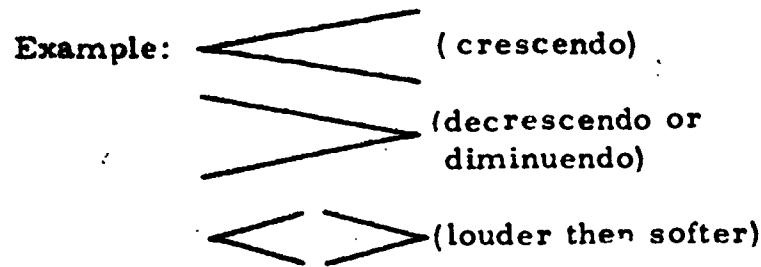
Understanding dynamic markings

Demonstrates awareness that song lyrics may affect the volume of the selection

Identifying music that is relatively loud or soft

Student Involvement

Demonstrating an awareness of dynamic symbols when singing and playing



Listening to musical selections both sudden dynamic changes and changes

Example: "Surprise"

Experimenting with different dynamic to produce appropriate mood

Demonstrating through singing the understanding of relative loud-soft

Tone Color (Quality of Sound)

Instructional Objectives

Explores ways of producing different tone colors with voices and instruments

Groups instruments into string, and percussion families

Identifies less familiar band and orchestral instruments by sight and sound

Student Involvement

Playing autoharp with mallets, felt picks, plastic picks to produce different tone color

Singing with mouth open long in

Using two autoharps to produce unconventional chords

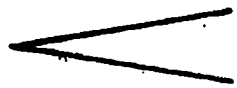
Experimenting with combinations of instruments for classroom playing

Playing glissando on bells using ends of mallets instead of mallet heads

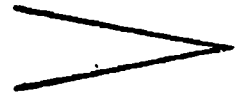
Recognizing by sight and sound the instruments used previously plus other selected (viola, clarinet, bass clarinet,

Student Involvement

Awareness of dynamic symbols when



(crescendo)



(decrescendo or
diminuendo)



(louder then softer)

Listening to musical selections that include both sudden dynamic changes and gradual dynamic changes

Example: "Surprise Symphony," Haydn

Experimenting with different dynamics to produce appropriate mood

Demonstrating through singing and playing understanding of relative loud-soft

und)

Instructional Objectives

Producing different tone colors
instruments

Grouping instruments into string, woodwind, brass,
and percussion families

For band and orchestral instru-
ment

Student Involvement

Using mallets, felt picks, plas-
tic to produce different tone color

Singing with mouth open long instead of wide

to produce unconventional

Experimenting with combinations of melody in-
struments for classroom playing

Using bells using ends of mallets
to produce

Recognizing by sight and sound instruments stud-
ied previously plus other selected instruments
(viola, clarinet, bass clarinet, oboe, tuba, celesta)

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Viewing films, filmstrips, and charts illustrating band and orchestra instruments

Hearing compositions featuring newly identified instruments in solo and ensemble performance

Discovering the difference in appearance, construction, and tone qualities of specific instruments

Discussing how sound is produced by specific instrument studied

Exploring body and room sounds and variety of tone colors

Distinguishing the different families of instruments in a total orchestra performance

Producing sounds on each of the instruments if available



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ripts, and charts illustrating
struments

featuring newly identified
nd ensemble performance

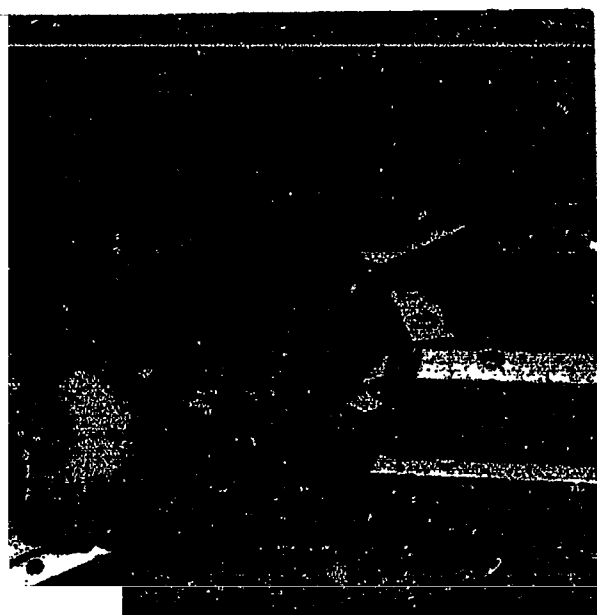
rence in appearance, con-
ualities of specific instruments

Discussing how sound is produced on each spe-
cific instrument studied

Exploring body and room sounds to produce a
variety of tone colors

Distinguishing the different families of the
orchestra in a total orchestra performance

Producing sounds on each of the newly identified
instruments if available



LEVEL FOUR

Grade 6

As a result of sixth-year music experiences, the student should demonstrate the behaviors as stated in the instructional objectives. Examples

of experiences through which they reflect these behaviors are found in involvement sections.

Rhythm

Instructional Objectives

Continues to move in ways which show awareness of rhythmic structure of music

Responds independently to more complex patterns and meters

Listens for and analyzes rhythmic characteristics in contemporary music

Sings songs in variety of rhythms without assistance

Creates accompaniments with body sounds using more advanced

Improvises rhythmic compositions, environmental, and body

Reads notated rhythm at sight

Student Involvement

Reviewing rhythm patterns studied in earlier years

Clapping rhythm patterns in $\frac{6}{8}$ meter

Clapping $\frac{6}{8}$ meter of song in one group while another group claps the rhythm of the melody

Conducting class singing or playing beat music

Moving freely to listening selections, an awareness of beat, accent,

Discovering the use of syncopation

LEVEL FOUR

Grade 6

-year music experiences.
demonstrate the behaviors as
ctional objectives. Examples

of experiences through which the child may re-
flect these behaviors are found in the student
involvement sections.

Instructional Objectives

in ways which show awareness
ure of music.

Creates accompaniments with instruments and
body sounds using more advanced patterns

ently to more complex patterns

Improvises rhythmic compositions with instru-
ments, environmental, and body sounds

lyzes rhythmic characteristics
usic

Reads notated rhythm at sight

ety of rhythms without assis-

Student Involvement

patterns studied in earlier

Conducting class singing or playing of 2-, 3-, 4-
beat music

atterns in $\frac{6}{8}$ meter

Moving freely to listening selections and exhibiting
an awareness of beat, accent, and changing meter

f song in one group while
the rhythm of the melody

Discovering the use of syncopation in songs studied

Playing a syncopated rhythm pattern, taken from a song, as an ostinato while others sing the song

Playing from song notation a selected syncopated pattern

Increasing skill in interpreting rhythmic symbols encountered in music text

Singing accurately rhythms which occur in combination with, or in contrast to, other rhythms

Performing patterned movements in folk dances and showing sensitivity to beat, accent, and meter

Isolating a rhythm pattern in contemporary recorded music, duplicating the pattern on rhythm instruments and repeating the pattern as an ostinato

Using clapping, thigh slapping, finger snapping, or other bodying, whistling, or silence to create compositions

Taping environmental sounds and tape loops, changes of speed, and similar techniques to create original position

Increasing skill in reading musical rests of one beat, more than one beat are used

Melody

Instructional Objectives

Sings many melodies independently showing understanding of melodic movement and tonality of song

Hears vocal and instrumental melodies in contemporary tonalities

Uses body movements and visual melodic line

Composes original melodies

Sings or plays more complex melodies

Student Involvement

Developing a tonal memory by repeating longer melodic phrases with accuracy

Singing accurately melodies in the major, minor, and pentatonic modes

Reading melodies from text which of a third, fourth, fifth, and octave

Building major, minor, and pentatonic resonator bells observing changes in scale

1 rhythm pattern, taken from
to while others sing the song

otation a selected syncopated

interpreting rhythmic symbols
ic text

rhythms which occur in com-
contrast to, other rhythms

2 movements in folk dances and
to beat, accent, and meter

pattern in contemporary recorded
the pattern on rhythm instruments
attern as an ostinato

Using clapping, thigh slapping, tongue clicking,
finger snapping, or other body sounds such as moan-
ing, whistling, or silence to create original rhythmic
compositions

Taping environmental sounds and experimenting with
tape loops, changes of speed, reverberations, and
similar techniques to create original electronic com-
position

Increasing skill in reading music in which notes and
rests of one beat, more than one beat, and fewer
than one beat are used

Instructional Objectives

s independently showing under-
movement and tonality of song

strumental melodies in contemporary

Uses body movements and visual devices to show
melodic line

Composes original melodies

Sings or plays more complex melodies at sight

Student Involvement

memory by repeating longer me-
accuracy

melodies in the major, minor, and

Reading melodies from text which include skips
of a third, fourth, fifth, and octave

Building major, minor, and pentatonic scales on
resonator bells observing changes made to form each
scale

Improvising short tunes on melody or resonator bells

Following the melody in multiple score music while listening to a recording or teacher performance of the song

Playing on resonator bells the scale used in a song before studying the song

Building a repertoire of songs representing varied cultural groups

Sharing songs from student's personal repertory which may represent his cultural and ethnic background

Writing simple melody patterns from dictation

Recognizing that a melodic sequence is a phrase repeated higher or lower

Demonstrating an understanding of melodic sequence by framing it with the index fingers when encountered in songs

Example: "Kookaburra"

Writing a melodic sequence of

Example:

Given phrase: 3-

Write sequence starting on 5: 5-

Using the above pattern and its composition by adding one more notation, then performing work

Harmony

Instructional Objectives

Sings rounds, canons, and two- and three-part songs

Listens to music using contemporary as well as traditional harmonies

Plays chordal accompaniment facility

Improvises harmonizing parts

Student Involvement

Maintaining with accuracy harmony part while singing

Listening for balance of parts while singing part songs

unes on melody or resonator bells

y in multiple score music while
ding or teacher performance of the

r bells the scale used in a song
song

e of songs representing varied

student's personal repertory
his cultural and ethnic background

ody patterns from dictation

melodic sequence is a phrase
lower

derstanding of melodic sequence
e index fingers when encountered

be: "Kookaburra"

Writing a melodic sequence of a given phrase

Example:

Given phrase: 3-

2-

1---

3
2-2- 2

1-

Write sequence

starting on 5: 5-

4-

3---

5
4-4- 4

3-

Using the above pattern and its sequence, write a composition by adding one more pattern in numbered notation, then performing work on resonator bells

Instructional Objectives

s, and two- and three-part songs

ing contemporary as well as tra-

Plays chordal accompaniments with increasing facility

Improvises harmonizing parts for unison songs

Student Involvement

curacy harmony part while singing

Listening for balance of parts and blend of voices while singing part songs

Developing the ability to harmonize unison songs using thirds and sixths

Discussing various ways in which part songs may be scored, and discovering that a specific part follows the same placement pattern throughout the score

Playing on melody instruments rounds, descants, and ostinati

Increasing ability to follow music line for a single voice or instrument among one or two others

Creating original descants and ostinati to accompany songs

Building from notation major and minor chords, using individual notes of the chord

Recognizing the third as the tone of the chord, the difference between a major and minor chord

Using the autoharp to accompany songs with harmonies other than those using I, IV, and V

Demonstrating understanding of chord structure by using letter names to spell major and minor chords

Form

Instructional Objectives

Sings musical phrase expressively

Continues to demonstrate awareness of form through movement, visual devices, and the use of instruments

Continues to create introduction and coda

Becomes acquainted with additional forms: symphony, concerto, rondo, theme and variations

Student Involvement

Using the voice to delineate phrases--building to the point of climax, relaxing to a state of repose, and singing the phrase on one breath

Reviewing major musical forms studied earlier (suite, opera) and identifying new forms--symphony, concerto, rondo, theme and variations

Improving singing with contrasting musical phrases; demonstrate ABA and ABACA form in song

Creating and playing notated rhythms; show awareness of repetition and variation

Creating rhythmic chants using syllables, breakfast cereals, or color words; demonstrate ABACA form (ABACA)

y to harmonize unison songs using

ways in which part songs may be
ring that a specific part follows
pattern throughout the score

struments rounds, descants, and

follow music line for a single voice
one or two others

scants and ostinati to accompany

Building from notation major and minor chords on
resonator bells, using individual players on each tone
of the chord

Recognizing the third as the tone that makes the dif-
ference between a major and minor triad

Using the autoharp to accompany more complex
harmonies than those using I, IV, and V₇ chords

Demonstrating understanding of chord construction
by using letter names to spell major and minor
chords

Instructional Objectives

e expressively

trate awareness of form through
evices, and the use of instruments

Continues to create introductions, interludes, and
codas

Becomes acquainted with additional musical forms--
symphony, concerto, rondo, theme and variations

Student Involvement

elineate phrases--building
x, relaxing to a state of re-
e phrase on one breath

sical forms studied earlier
identifying new forms--sym-
ndo, theme and variations

Improvising with contrasting movements to demon-
strate ABA and ABACA form in response to music

Creating and playing notated rhythmic patterns to
show awareness of repetition and contrast

Creating rhythmic chants using names of automo-
biles, breakfast cereals, or colors to show rondo
form (ABACA)

Demonstrating increasing ability to hear repetition and contrast by using visuals (geometric figures) to show form while listening to music

Growing in ability to identify motions, and movements as found variations, symphony, concerto

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Observes tempo markings in singing and playing

Demonstrates choice of appropriate performing

Student Involvement

Recognizing and observing tempo changes such as accelerando, ritard, a tempo, rallentando

Demonstrating ability to communicate intent of the music through counts of 3, 4, 6 beats

Increasing ability to observe such tempo terms as andante, legato, allegro, largo

Showing awareness of the relationship to tempo of the music

Dynamics (Loud-Soft)

Instructional Objectives

Observes dynamic markings in singing and playing

Demonstrates choice of appropriate in performing

Student Involvement

Demonstrating an understanding of dynamic symbols

Showing an ability to hear that loud or soft

Example: p (soft) f (loud)
 mp (half soft) mf (half loud)
 pp (very soft) ff (very loud)

easing ability to hear repetition .
- visuals (geometric figures)
listening to music

Growing in ability to identify motives, phrases, sections, and movements as found in rondo, theme and variations, symphony, concerto

EXPRESSIVENESS

Instructional Objectives

markings in singing and playing

Demonstrates choice of appropriate tempo in performing

Student Involvement

observing tempo changes such as ad lib, allegro, rallentando

Demonstrating ability to communicate expressive intent of the music through conducting music in patterns of 3, 4, 6 beats

to observe such tempo terms allegro, largo

Showing awareness of the relationship of song text to tempo of the music

Instructional Objectives

markings in singing and playing

Demonstrates choice of appropriate dynamic level in performing

Student Involvement

understanding of dynamic symbols

Showing an ability to hear that sounds are relatively loud or soft

p (soft) f (loud)
mp (half soft) mf (half loud)
pp (very soft) ff (very loud)

Listening to musical selections that include sudden dynamic changes and gradual dynamic changes

Recognizing that dynamic changes are used to express excitement or

Singing and playing expressively by using a broad range of dynamic controls

Tone Color (Quality of Sound)

Instructional Objectives

Discovers the variety of sounds which can be produced by orchestral instruments when they are played in different ways or in combinations

Becomes aware of new sound so in 20th century music

Student Involvement

Recognizing by sight and sound instruments studied previously in addition to other selected instruments (English horn, bassoon, double bassoon, orchestra bells, xylophone, and such keyboard instruments as organ and harpsichord)

Identifying ethnic instruments with their place of origin (dulcimer, bagpipes, sitar, koto)

Recognizing music generated by electronic means (synthesizer, tone generator, tape recorder, altered environmental sounds)

Listening to music employing unconventional use of voices or standard instruments (prepared piano)

Comparing the unique tone quality of instruments with a concert band

Identifying the different sounds of instrument ensembles (string quartet, woodwind ensemble)

Recognizing that instruments make sound in different ways to produce different effects

Growing in ability to produce a sustained tone while singing

Showing an awareness that roundness of clear consonants assist in producing tone color

1 selections that include sudden
gradual dynamic changes

expressively by using a broad
controls

Recognizing that dynamic changes may sometimes be
used to express excitement or relaxation

ound)

Instructional Objectives

ty of sounds which can be pro-
instruments when they are
ways or in combinations

Becomes aware of new sound sources in twentieth
century music

Student Involvement

and sound instruments
in addition to other selected
horn, bassoon, double
bells, xylophone, and such
as organ and harpsichord)

instruments with their place of
bagpipes, sitar, koto)

generated by electronic means
generator, tape recorder, al-
l sounds)

employing unconventional use
rd instruments (prepared piano)

Comparing the unique tone quality of an orchestra
with a concert band

Identifying the different sounds of instrumental en-
sembles (string quartet, woodwind quintet, brass
ensemble)

Recognizing that instruments may be played in
different ways to produce different tone colors

Growing in ability to produce a free, open, well-
supported tone while singing

Showing an awareness that round vowel sounds and
clear consonants assist in producing good vocal
tone color

INSTRUMENTAL PROGRAM

Grades 1-6

The study of instrumental music is strongly recommended as an enrichment of the general music program. It should not be considered a replacement of the general music program since it is limited in scope to only those students interested in learning to play musical instruments requiring intensive study. This study may begin as early as the first grade for string instruments and upper grades for other instruments, provided the individual child possesses the necessary motor skills and physical size to cope with the instrument selected.

Students also need guidance in selecting instruments for study. In addition to those mentioned above, other concerns when helping them make the decision are

- . interest of each student in a particular instrument
- . hand size in reaching necessary keys
- . mouth/teeth structure (thick lips, thin lips, protruding teeth)
- . slight handicaps which may indicate success on an alternative instrument

The instruments to be taught include

Strings: violin, viola

Woodwinds: flute

Brasses: trumpet, French horn

Percussion

Class piano

It is suggested that, in order to provide instruction, classes be grouped as possible.

Facilities for instrumental music in the elementary school building should be given to proper proportion, ventilation, lighting, and over-all size. To ensure musical development, the instrument should meet at regularly scheduled instruction can be facilitated piano, a tape recorder, and

Care should be taken to avoid instrumental classes as performing unit level is to emphasize instruction

INSTRUMENTAL PROGRAM

Grades 1-6

Instrumental music is strongly recommended of the general music program. It is considered a replacement of the general music program if it is limited in scope to only those students learning to play musical instruments. This study may begin at the first grade for string instruments and brass instruments, provided the student possesses the necessary motor skills and coordination with the instrument selected.

Guidance in selecting instruments should be given to those mentioned above, other than making them make the decision are

One of each student in a particular instrument

Size in reaching necessary keys

Teeth structure (thick lips, thin protruding teeth)

Handicaps which may indicate such an alternative instrument

The instruments to be taught in these classes may include

Strings: violin, viola, cello, and bass

Woodwinds: flute and clarinet

Brasses: trumpet, cornet, trombone, French horn, and mellophone

Percussion

Class piano

It is suggested that, in order to provide the best instruction, classes be grouped homogeneously where possible.

Facilities for instrumental classes should be provided in the elementary school building. Special consideration should be given to proper acoustical environment, ventilation, lighting, location, storage; and over-all size. To ensure meaningful individual musical development, the instrumental classes should meet at regularly scheduled periods. Instrumental instruction can be facilitated by the provision of a piano, a tape recorder, and a record player.

Care should be taken to avoid exploiting the instrumental classes as performing units. The objective at this level is to emphasize instruction.

EVALUATION

Evaluation is becoming increasingly important in education. It is useful in assessing teacher accountability and programs of instruction. Evaluation also provides

information concerning student behavioral objectives. The many or all of the types of evaluation suggested in this section.

TEACHER-PREPARED TESTS

Evaluation of children's progress in musical understanding should be based on their ability to sense the musical elements within a musical whole. When a child can listen to a complete musical composition and recognize elements such as melodic contour,

rhythm pattern, and phrase structure beginning to demonstrate behavioral musical growth. Tests that offer the teacher an opportunity to observe and evaluate these musical behaviors

Sample Test*

Your teacher will play a song on the record player. Listen to it carefully. You will hear it three times. After you have listened, answer the following questions. Notice that there are three possible answers to each question. Circle the answer which you think is correct. Do not try to answer questions until you have listened carefully.

1. The meter signature for this song is

- (a) $\frac{2}{4}$
- (b) $\frac{3}{4}$
- (c) $\frac{6}{8}$

2. The melody of this song is

- (a) major scale
- (b) minor scale
- (c) pentatonic scale

*Eunice Boardman and Beth I
MUSIC, Book 5, Teacher's Edition
Rinehart, Winston, Inc., 197
with permission of the publisher

EVALUATION

becoming increasingly important in education in assessing teacher accountability in instruction. Evaluation also provides

information concerning student attainment of behavioral objectives. The music teacher might use any or all of the types of evaluative instruments suggested in this section.

TEACHER-PREPARED TESTS

Children's progress in musical understanding is based on their ability to sense parts within a musical whole. When listening to a complete musical composition, teachers should observe elements such as melodic contour,

rhythm pattern, and phrase structure, he or she is beginning to demonstrate behaviors which indicate musical growth. Tests should be developed that offer the teacher an opportunity to observe and evaluate these musical behaviors.

1. Play a song on the record player. Listen carefully. You will hear it three times. After listening, answer the following questions. There are three possible answers for each question. Circle the answer which you think is correct. Do not try to answer questions until you are ready to do so fully.

Signature for this song is

2. The melody of this song is based on

- (a) major scale
- (b) minor scale
- (c) pentatonic scale

*Eunice Boardman and Beth Landis, EXPLORING MUSIC, Book 5, Teacher's Edition (New York: Holt, Rinehart, Winston, Inc., 1971), p. 170. Reprinted with permission of the publisher.

3. The design (form) of this song is

- (a) AABA
- (b) ABCD
- (c) ABAB

4. The accompaniment for this song is played by a

- (a) string quartet
- (b) woodwind quartet
- (c) brass ensemble

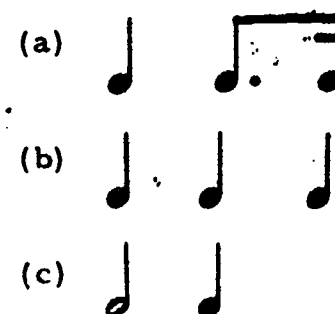
5. The harmonizing voice in this song is

- (a) singing in thirds with the main melody
- (b) singing a descant above the main melody
- (c) singing an ostinato which is repeated over and over below the melody

6. The melody of this song pattern



7. The rhythm of this song is



Performance Test

Teacher-prepared performance tests offer another means of evaluation. They are most effective when administered individually. Some teachers invite a parent or teacher aide to supervise students as they practice in the classroom while the teacher takes those ready for evaluation to another room.

Examples of this type of evaluation

- playing given rhythm
- playing tonic chords by tones

m), of this song is

6. The melody of this song begins with this melody pattern



ment for this song is played

uartet

quartet

semble

ig voice in this song is

n thirds with the main melody

descant above the main melody

an ostinato which is repeated
over below the melody

7. The rhythm of this song begins with this pattern



performance tests offer another
. They are most effective when
ually. Some teachers invite a
de to supervise students as they
room while the teacher takes
uation to another room.

Examples of this type of evaluation might include

- playing given rhythm patterns on a drum
- playing tonic chords beginning on selected tones

playing a simple melody from notation on resonator or melody bells, recorder, melodica, or piano (Children's books adopted for Grade 1 are sometimes used in upper grades for this test.)

playing primary chords in or ukuleles

playing autoharp accompaniment for three-chord songs

STANDARDIZED MUSIC TESTS

Standardized music tests have practical value only when the teacher is able to evaluate their validity and reliability and to use the results intelligently.

There are two types of music tests. The achievement test measures how well each student has mastered basic objectives of the music program. The aptitude test attempts to predict the student's success in music on the basis of his innate ability.

The results of the achievement tests should be used to determine if the students are making progress

in achieving the desired behavior. They are useful in providing teachers data for evaluation and improvement.

The results of the aptitude tests are a determining factor in admitting students from any elementary school into the publishers of standardized tests, listed in the Directory, page accompanying this guide.

Achievement Tests

Colwell, Richard. MUSIC ACHIEVEMENT TESTS. Grades 3-6. Follett Educational Corporation, 1967-1970.

Test 1 (Grades 3-6) measures pitch discrimination, interval discrimination, and meter discrimination. Test 2 (Grades 4-6) measures major-minor mode discrimination, feeling for tonal center, and auditory-visual discrimination (pitch-rhythm). Test 3 (Grades 4-6) measures tonal memory, melody recognition, pitch recognition, and instrument recognition. Test 4 (Grades 5-6) measures musical style

(composers, texture), auditory discrimination, chord recognition, and cadence

Gordon, Edwin. IOWA TESTS. Grades 4-6. Test levels. Bureau of Educational Research

Measures tonal concept, reading recognition, and rhythmic concepts. Includes notation recognition, notation

melody from notation on bells, recorder, melodica, and books adopted for Grade used in upper grades for

playing primary chords in given keys on guitars or ukuleles

playing autoharp accompaniments for two- and three-chord songs

STANDARDIZED MUSIC TESTS

ests have practical value only
ble to evaluate their validity
use the results intelligently.

of music tests. The achieve-
how well each student has mas-
of the music program. The
to predict the student's suc-
basis of his innate ability.

hievment tests should be used
udents are making progress

in achieving the desired behaviors. Also they are
useful in providing teachers data for program eval-
uation and improvement.

The results of the aptitude tests should not be a de-
termining factor in admitting or excluding students
from any elementary school musical activity. Pub-
lishers of standardized tests, with addresses, are
listed in the Directory, page 19 of the Appendix ac-
companying this guide.

MUSIC ACHIEVEMENT TESTS.

Holt Educational Corporation,

s 3-6) measures pitch discrimi-
al discrimination, and meter
n. Test 2 (Grades 4-6) measures
mode discrimination, feeling for
and auditory-visual discrimina-
ythm). Test 3 (Grades 4-6)
l memory, melody recognition,
ion, and instrument recognition.
s 5-6) measures musical style

(composers, texture), auditory-visual discrimination,
chord recognition, and cadence recognition.

Gordon, Edwin. IOWA TESTS OF MUSIC LITERACY.
Grades 4-6. Test levels 1-3 for Grades 4-6.
Bureau of Educational Research, 1970.

Measures tonal concepts (aural perception,
reading recognition, notational understanding),
and rhythmic concepts (aural perception, read-
ing recognition, notational understanding).

Knuth, William E. **ACHIEVEMENT TESTS IN
MUSIC: RECOGNITION OF RHYTHM AND**

MELODY. Grades 3-6. Divis.
Division 2, Grades 5-6. Creat.
Associates, Inc., 1968

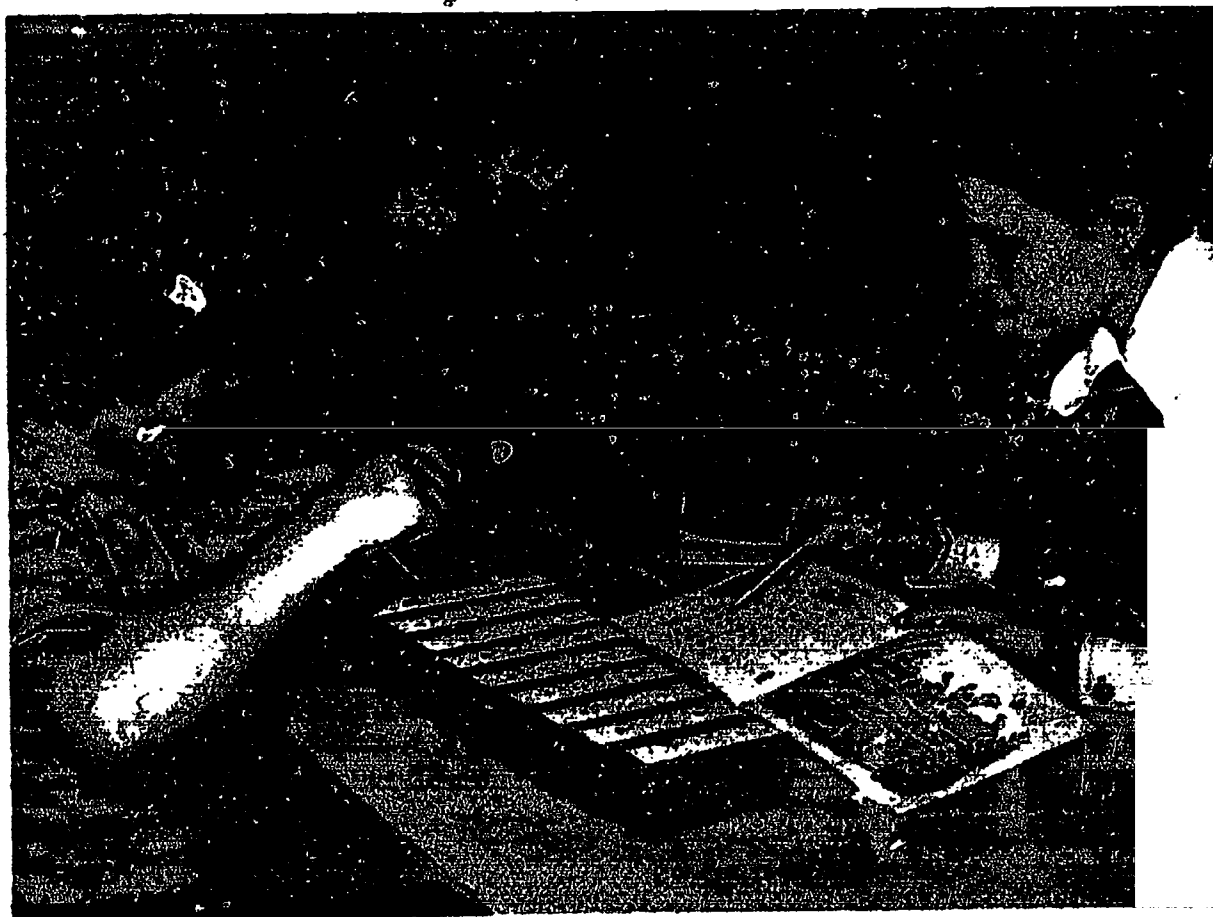
Aptitude Tests

Bentley, Arnold. **MEASURES OF MUSICAL ABILI-
TIES.** Grades 2-6. George G. Harrap & Co.,
Ltd. United States distributor: October House,
Inc., 1966.

Gordon, Edwin. **MUSICAL APT**
Grades 4-6. Houghton Mifflin

This test measures tonal
harmony), and rhythm i

This test measures basic ability in pitch dis-
crimination, tonal memory, rhythmic memory,
and chord analysis.



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ACHIEVEMENT TESTS IN
ITION OF RHYTHM AND

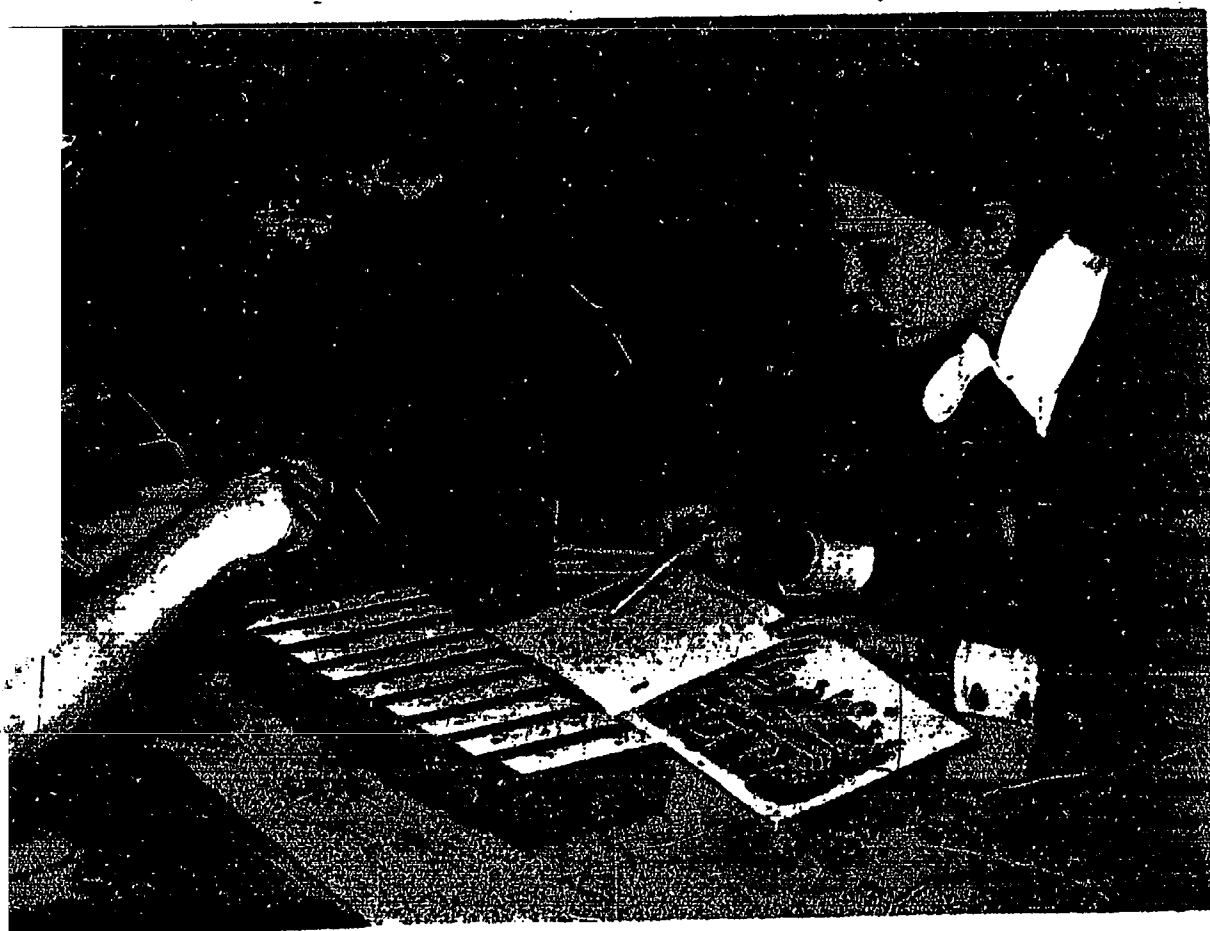
MELODY. Grades 3-6. Division 1, Grades 3-4;
Division 2, Grades 5-6. Creative Arts Research
Associates, Inc., 1968

MEASURES OF MUSICAL ABILI-
6. George G. Harrap & Co.,
s distributor: October House.

Gordon, Edwin. MUSICAL APTITUDE PROFILE.
Grades 4-6. Houghton Mifflin Co., 1965.

This test measures tonal imagery (melody,
harmony), and rhythm imagery.

asures basic ability in pitch dis-
onal memory, rhythmic memory,
ysis.



A well-balanced elementary music program is based on the philosophy that children should learn to make music with various kinds of instruments as well as their voices, that they should learn music through rhythmic activities, that they should have opportunity to hear and learn about quantities of music beyond their ability to perform. This type of program requires a variety of instruments (piano, autoharp, resonator bells, melody bells, drums, and other rhythm instruments). It requires a large library of record albums. It means that there must be as many as six to 12 sets of music books kept in the room (depending on the number of grade levels taught in the room). It means that there must be floor space (free from furniture) to be used in rhythm activity.

To carry out this type of program, the school urgently needs to plan the music room for more floor space, for bookshelves, and for cabinet space designed especially to accommodate the music equipment and instructional materials in use in that room. Acoustical treatment of the room is needed to diminish sound problems.

Ideally the music room should be separate from rooms used as homerooms. However, the following suggestions and the accompanying floor plan include sufficient floor space, cabinets, and other facilities to ensure the room's usefulness as a combined music and homeroom if necessary.

1. The music room should contain one third more space than the average classroom. It should be at least 26 feet x 40 feet. This size room is needed to provide space for the following:

- . Rhythmic activity
- . Seating for entire school children for rehearsal
- . Piano and record play place
- . Extra table for resonator and other instruments

2. There should be bookshelves six to 12 sets of music text bookshelves each three feet high, and nine inches deep in this dual-purpose room.
3. There should be at least three feet in the room for record player and other equipment.
4. The room should be acoustically treated as nearly soundproof as possible to carry on a music program without interfering with other classes. There should be space within the room to consider for future expansion.
5. It is recommended that the music room be a larger classroom to facilitate the going of groups.

FACILITIES FOR THE MUSIC ROOM

Elementary music program is based on the idea that children should learn to make use of all kinds of instruments as well as sing. They should learn music through doing, so that they should have opportunity to play about quantities of music beyond their own. This type of program requires a variety of instruments (piano, autoharp, resonator, drums, and other rhythm instruments) and a large library of record albums. There must be as many as six to 12 sets of instruments in the room (depending on the levels taught in the room). It means a large floor space (free from furniture) for rhythmic activity.

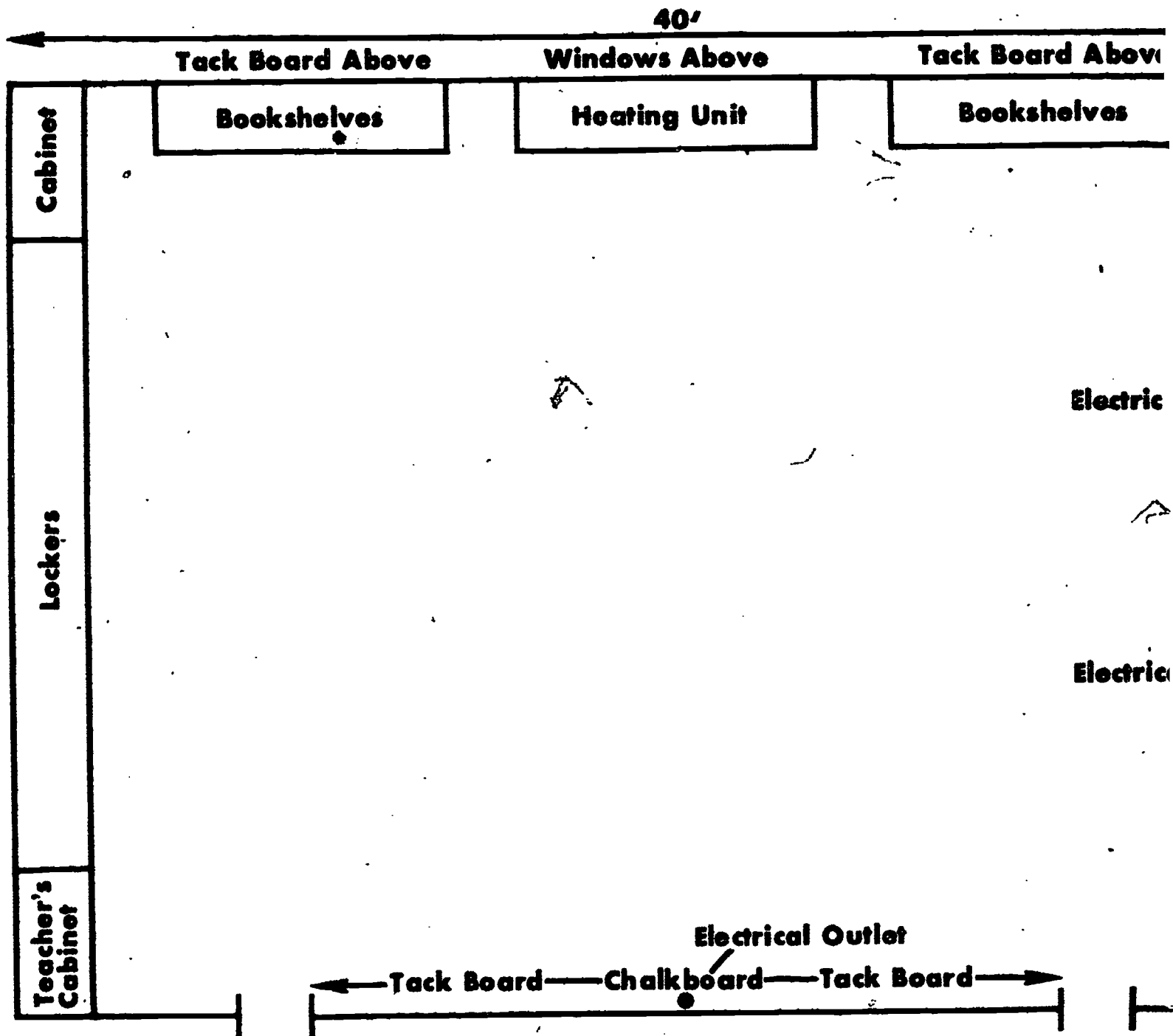
For this type of program, the school urgently needs a music room for more floor space, for more cabinet space designed especially for music equipment and instructional materials in that room. Acoustical treatment should be used to diminish sound problems.

The music room should be separate from rooms used for other purposes. However, the following suggestions for the floor plan include sufficient floor space and other facilities to ensure the room can be used as a combined music and homeroom.

The music room should contain one third the floor space of the average classroom. It should be at least 26 feet x 40 feet. A large room is needed to provide space for the following:

- Rhythmic activity
 - Seating for entire school chorus (50-60 children for rehearsals)
 - Piano and record player to remain in place
 - Extra table for resonator bells, autoharps, and other instruments when in use
2. There should be bookshelves to accommodate six to 12 sets of music textbooks. Two sets of bookshelves each three feet long, about four feet high, and nine inches deep are recommended for this dual-purpose room.
 3. There should be at least three electrical outlets in the room for record player, overhead projector, and other equipment.
 4. The room should be acoustically treated to make it as nearly soundproof as possible. It is impossible to carry on a music program without disturbing other classes. There is also a sound problem within the room to consider.
 5. It is recommended that there be two doors in this larger classroom to facilitate the coming and going of groups.

Floor Plan for Music Room



Floor Plan for Music Room

40'

Board Above

Windows Above

Tack Board Above

Bookshelves

Heating Unit

Bookshelves

Cabinet

Low Cabinet

Electrical Outlet

Chalkboard

Electrical Outlet

Low Cabinet

Music Materials Cabinet

Tack Board Above

Peg Board Above

26'

Electrical Outlet

Tack Board

Chalkboard

Tack Board

EQUIPMENT AND MATERIALS

Equipment and materials itemized below are minimum essentials for the general music program in the elementary grades (K-6). Record albums that accompany State-adopted textbooks are essential to a balanced music program. Albums include all songs found in the textbooks, plus rhythm and listening recordings. Each school district should provide these recordings, which may be obtained from the textbook publishers.

An optimum program would include additional classroom instruments such as recorders, melodicas, ukuleles, guitars, and Orff instruments.

In schools where music is taught by self-contained classroom teachers, each room should be furnished with the equipment and materials recommended for

the appropriate grade level. is taught by a specialist in a one room need be furnished materials for the appropriate grade

It is recommended that music be of the highest quality. Super heavy-duty dependability, and of paramount importance.

Producers of equipment and es, are listed in the Directory dix accompanying this guide.

Primary Grades (K-3)

General Music Equipment

Pianos--Standard equipment in music room and auditorium; not necessary in self-contained classroom

Record player (portable, manually operated)--1 per room

Chromatic song bells (20 notes ranging from C to G)--1 per room

Resonator bells (1 1/2 chromatic octaves)--1 set per room

12-bar autoharp or 12-bar chromaharp--1 per room

Rhythm Instruments

Rhythm sticks--6 pair, per room

6-inch triangle--2 per room

6-inch tambourine--1 per room

Jingle bells (wrist or handle)

Tone blocks with handle--2 per

Sand blocks--1 pair per room

Jingle clogs--2 per room

Drum--1 per room

Finger cymbals--1 set per room

EQUIPMENT AND MATERIALS

Materials itemized below are minimum general music program in the elementary (K-6). Record albums that accompany books are essential to a balanced program. Record albums include all songs found in the curriculum and listening recordings. Each school should provide these recordings, which are available from the textbook publishers.

Programs would include additional class sets of such as recorders, melodicas, ukuleles, and Orff instruments.

Music is taught by self-contained programs, each room should be furnished with the equipment and materials recommended for

the appropriate grade level. In schools where music is taught by a specialist in a music room, only that one room need be furnished with equipment and materials for the appropriate grade levels to share.

It is recommended that musical instruments should be of the highest quality. Superior tone quality, heavy-duty dependability, and accurate tuning are of paramount importance.

Producers of equipment and materials, with addresses, are listed in the Directory, page 19 of the Appendix accompanying this guide.

Equipment

Equipment in music room and auditorium; self-contained classroom

Acoustic piano (upright, manually operated)--1 per room

xylophone (20 notes ranging from C to G)--1

1/2 chromatic octaves)--1 set per

12-bar chromaharp--1 per room

Pair per room

6-inch triangle--2 per room

6-inch tambourine--1 per room

Jingle bells (wrist or handle)--2 per room

Tone blocks with handle--2 per room

Sand blocks--1 pair per room

Jingle clogs--2 per room

Drum--1 per room

Finger cymbals--1 set per room

Kindergarten Records for Teacher's Book

EXPLORING MUSIC, Holt (set of 10 records)
THE MAGIC OF MUSIC, Ginn (set of 8 records)
MAKING MUSIC YOUR OWN, Silver (set of 6 records)
MUSIC FOR EARLY CHILDHOOD, American (set of 8 records)

Grade 1 Records to Accompany Textbooks

BEGINNING MUSIC, American (set of 7 records)
EXPLORING MUSIC, Holt (set of 10 records)
GROWING WITH MUSIC, Prentice (set of 8 records)
THE MAGIC OF MUSIC, Ginn (set of 8 records)
MAKING MUSIC YOUR OWN, Silver (set of 6 records)

Upper Elementary Grades (4-6)

General Music Equipment

Pianos--Standard equipment in music room and auditorium; not necessary in self-contained classroom

Record player (portable, manually operated)--1 per room

Teaching Aids

Chalkboard staff liners--1 per room

Pictures of instruments of the orchestra

RCA (Order from J.W. Pepper & Son Inc.,
231 North Third Street, Philadelphia, PA 19106)

Grade 2 Records to Accompany Textbooks

ENJOYING MUSIC, American (set of 10 records)
EXPLORING MUSIC, Holt (set of 8 records)
GROWING WITH MUSIC, Prentice (set of 8 records)
THE MAGIC OF MUSIC, Ginn (set of 8 records)
MAKING MUSIC YOUR OWN, Silver (set of 6 records)

Grade 3 Records to Accompany Textbooks

EXPRESSING MUSIC, American (set of 10 records)
EXPLORING MUSIC, Holt (set of 8 records)
GROWING WITH MUSIC, Prentice (set of 8 records)
THE MAGIC OF MUSIC, Ginn (set of 8 records)
MAKING MUSIC YOUR OWN, Silver (set of 6 records)

Bowmar: "Meet the Instruments"
per room

"Portraits of Composers," Set I

Melody and Chording Instruments

15-bar autoharp or 15-bar chromatic

Resonator bells (2 chromatic or 2 diatonic)

Chromatic melody bells (25 notes middle C)--1 set per room

for Teacher's Book

t (set of 10 records)

Ginn (set of 8 records)

1, Silver (set of 6 records)

HOOD, American (set of 8 records)

Accompany Textbooks

ican (set of 7 records)

t (set of 10 records)

Prentice (set of 8 records)

Ginn (set of 8 records)

1, Silver (set of 6 records)

Grade 2 Records to Accompany Textbooks

ENJOYING MUSIC, American (set of 8 records)

EXPLORING MUSIC, Holt (set of 8 records)

GROWING WITH MUSIC, Prentice (set of 9 records)

THE MAGIC OF MUSIC, Ginn (set of 8 records)

MAKING MUSIC YOUR OWN, Silver (set of 6 records)

Grade 3 Records to Accompany Textbooks

EXPRESSING MUSIC, American (set of 7 records)

EXPLORING MUSIC, Holt (set of 8 records)

GROWING WITH MUSIC, Prentice (set of 9 records)

THE MAGIC OF MUSIC, Ginn (set of 8 records)

MAKING MUSIC YOUR OWN, Silver (set of 6 records)

(4-6)

ent

ipment in music room and audi-
y in self-contained classroom

ble, manually operated)--1 per

ers--1 per room

ents of the orchestra

Bowmar: "Meet the Instruments" posters--1 set
per room

"Portraits of Composers," Set I, Bowmar--1 set per room

Melody and Chording Instruments

15-bar autoharp or 15-bar chromaharp--1 per room

Resonator bells (2 chromatic octaves)--1 set per room

Chromatic melody bells (25 notes beginning with G below
middle C)--1 set per room

J.W. Pepper & Son, Inc.,
Street, Philadelphia, PA 19106)

Rhythm Instruments

12-inch tuneable hand drum--1 per room.

10 1/2-inch tub drum--1 per room

6-inch bongo drum--1 in Grade 6

8-inch tambourine--1 per room

8-inch triangles--2 per room

Finger cymbals--1 set per room

Tone block (grooved with handle)--1 per room

Double tone wood block--1 per room

Maracas--2 pair per room

Claves--1 pair per room

Handle castenets--1 per room

Mounted jingle bells--1 per room

Sand block--1 pair per room

Tapered rhythm sticks--4 pairs per room

Grade 4 Records to Accompany Textbooks

DISCOVERING MUSIC, Follett (set of 8 records)

EXPLORING MUSIC, Holt (set of 11 records)

GROWING WITH MUSIC, Prentice (set of

INVESTIGATING MUSIC, American (set of

MAKING MUSIC YOUR OWN, Silver (set of

Grade 5 Records to Accompany Textbook

DISCOVERING MUSIC, Follett (set of 8

EXPLORING MUSIC, Holt (set of 11 rec

GROWING WITH MUSIC, Prentice (set of

EXPERIENCING MUSIC, American (set of

MAKING MUSIC YOUR OWN, Silver (set of

Grade 6 Records to Accompany Textbook

DISCOVERING MUSIC, Follett (set of

EXPLORING MUSIC, Holt (set of 11 rec

GROWING WITH MUSIC, Prentice (set of

MASTERING MUSIC, American (set of 9

MAKING MUSIC YOUR OWN, Silver (set of

1 drum--1 per room

--1 per room

1 in Grade 6

per room

per room

per room

with handle)--1 per room

back--1 per room

room

room

per room

s--1 per room

per room

cs--4 pairs per room

Accompany Textbooks

Follett (set of 8 records)

lt (set of 11 records)

GROWING WITH MUSIC, Prentice (set of 10 records)

INVESTIGATING MUSIC, American (set of 8 records)

MAKING MUSIC YOUR OWN, Silver (set of 8 records)

Grade 5 Records to Accompany Textbooks

DISCOVERING MUSIC, Follett (set of 8 records)

EXPLORING MUSIC, Holt (set of 11 records)

GROWING WITH MUSIC, Prentice (set of 11 records)

EXPERIENCING MUSIC, American (set of 11 records)

MAKING MUSIC YOUR OWN, Silver (set of 8 records)

Grade 6 Records to Accompany Textbooks

DISCOVERING MUSIC, Follett (set of 8 records)

EXPLORING MUSIC, Holt (set of 11 records)

GROWING WITH MUSIC, Prentice (set of 11 records)

MASTERING MUSIC, American (set of 9 records)

MAKING MUSIC YOUR OWN, Silver (set of 10 records)

Basic Record Library*

Elementary Grades (K-6)

Recordings for Rhythmic Activities

Bowmar: RHYTHMS, SINGING GAMES, PLAY PARTY GAMES AND FOLK DANCES.

RCA: THE WORLD OF FOLK DANCES (Graded Series)

Recordings for Instrument Recognition

Bowmar: MEET THE INSTRUMENTS

RCA: INSTRUMENTS OF THE ORCHESTRA

Capitol: INSTRUMENTS OF THE ORCHESTRA

YOUNG PEOPLES RECORDS SERIES (Order from Sutson Distributors, 100 Sixth Avenue, New York, NY 10013.)

Recordings About Composers

Disney Land Records: WALT DISNEY PRESENTS GREAT COMPOSERS

Vox: MUSIC MASTER SERIES (Order from Educational Record Sales.)

Bowmar: BIOGRAPHIES OF GREAT COMPOSERS

Recordings About Operas

Disney Land Records: WALT DISNEY PRESENTS GREAT COMPOSERS

RCA: AMAHL AND THE NIGHT VISITOR

Capitol: HANSEL AND GRETEL

Recordings of Standard Works

Bowmar: ORCHESTRAL LIBRARY, Series I (7 albums), Series II (7 albums), Series III (7 albums)

RCA: ADVENTURES IN MUSIC (12-album series)

Recordings of Patriotic Music

Bowmar: PATRIOTIC SONGS

RCA: AMERICA THE BEAUTIFUL

*Two or more album series are required in each category. One series would be basic collection.

Elementary Grades (K-6)

ic Activities

GING GAMES, PLAY PARTY GAMES

DLK DANCES (graded Series)

ument Recognition

STRUMENTS

- THE ORCHESTRA

OF THE ORCHESTRA

SERIES (Order from Sutson
th Avenue, New York, NY

osers

WALT DISNEY PRESENTS GREAT

ERIES (Order from Educational

Bowmar: BIOGRAPHIES OF GREAT COMPOSERS

Recordings About Operas

Disney Land Records: WALT DISNEY PRESENTS OPERATIC
COMPOSERS

RCA: AMAHL AND THE NIGHT VISITORS

Capitol: HANSEL AND GRETEL

Recordings of Standard Works

Bowmar: ORCHESTRAL LIBRARY, Series I (11 albums),
Series II (7 albums), Series III (18 albums)

RCA: ADVENTURES IN MUSIC (12-album series)

Recordings of Patriotic Music

Bowmar: PATRIOTIC SONGS

RCA: AMERICA THE BEAUTIFUL

*Two or more album series are listed under each
category. One series would be sufficient for a
basic collection.

STATE-ADOPTED MUSIC TEXTBOOKS

Kindergarten-Grade Six

Discovering Music Together Series--Follett

DISCOVERING MUSIC TOGETHER, Book 4
DISCOVERING MUSIC TOGETHER, Book 5
DISCOVERING MUSIC TOGETHER, Book 6

The Magic of Music Series--Ginn

THE MAGIC OF MUSIC, Kindergarten
THE MAGIC OF MUSIC, Book 1
THE MAGIC OF MUSIC, Book 2
THE MAGIC OF MUSIC, Book 3

Exploring Music Series--Holt

EXPLORING MUSIC, Kindergarten*
EXPLORING MUSIC, Book 1
EXPLORING MUSIC, Book 2
EXPLORING MUSIC, Book 3
EXPLORING MUSIC, Book 4
EXPLORING MUSIC, Book 5
EXPLORING MUSIC, Book 6

Making Music Your Own Series--Si

MAKING MUSIC YOUR OWN, Kindergarten
MAKING MUSIC YOUR OWN, Book 1
MAKING MUSIC YOUR OWN, Book 2
MAKING MUSIC YOUR OWN, Book 3
MAKING MUSIC YOUR OWN, Book 4
MAKING MUSIC YOUR OWN, Book 5
MAKING MUSIC YOUR OWN, Book 6

Growing With Music Series--Prentice

GROWING WITH MUSIC, Book 1
GROWING WITH MUSIC, Book 2
GROWING WITH MUSIC, Book 3
GROWING WITH MUSIC, Book 4
GROWING WITH MUSIC, Book 5
GROWING WITH MUSIC, Book 6

New Dimensions in Music Series--

MUSIC FOR EARLY CHILDHOOD,
BEGINNING MUSIC, Book 1
ENJOYING MUSIC, Book 2
EXPRESSING MUSIC, Book 3
INVESTIGATING MUSIC, Book 4
EXPERIENCING MUSIC, Book 5
MASTERING MUSIC, Book 6

*In kindergarten only the teacher's resource book is adopted; whereas in Grades 1-6 both the pupils' books and the teachers' guide are adopted.

STATE-ADOPTED MUSIC TEXTBOOKS

Kindergarten-Grade Six

Together Series--Follett

MUSIC TOGETHER, Book 4
MUSIC TOGETHER, Book 5
MUSIC TOGETHER, Book 6

The Magic of Music Series--Ginn

THE MAGIC OF MUSIC, Kindergarten
THE MAGIC OF MUSIC, Book 1
THE MAGIC OF MUSIC, Book 2
THE MAGIC OF MUSIC, Book 3

Books--Holt

Kindergarten*
Book 1
Book 2
Book 3
Book 4
Book 5
Book 6

Making Music Your Own Series--Silver

MAKING MUSIC YOUR OWN, Kindergarten
MAKING MUSIC YOUR OWN, Book 1
MAKING MUSIC YOUR OWN, Book 2
MAKING MUSIC YOUR OWN, Book 3
MAKING MUSIC YOUR OWN, Book 4
MAKING MUSIC YOUR OWN, Book 5
MAKING MUSIC YOUR OWN, Book 6

Series--Prentice

MUSIC, Book 1
MUSIC, Book 2
MUSIC, Book 3
MUSIC, Book 4
MUSIC, Book 5
MUSIC, Book 6

New Dimensions in Music Series--American

MUSIC FOR EARLY CHILDHOOD, Kindergarten
BEGINNING MUSIC, Book 1
ENJOYING MUSIC, Book 2
EXPRESSING MUSIC, Book 3
INVESTIGATING MUSIC, Book 4
EXPERIENCING MUSIC, Book 5
MASTERING MUSIC, Book 6

the teacher's resource book is
Grades 1-6 both the pupils' books
are adopted.

Glossary

A capella	choral singing without instrumental accompaniment	Chord	two or more notes simultaneously
Accelerando	gradually faster (<i>accel.</i>)	Classroom instruments	musical instrumenting little students
Accent	a beat that is stronger; usually the first beat in the measure	Coda	a concluding music distinct from "tail"
Allegro	brisk; lively	Concerto	a composition with orchestral
Andante	moderately slow but flowing	Crescendo	gradually growing
Arpeggio	the notes of a chord played or sung one after the other starting with the lowest note; broken chord	Decrescendo	gradually becoming
Art song	a composed song in which the music closely fits the words and the instrumental accompaniment is an essential part of the composition	Descant	melody to be played the main melody
A tempo	in time; usually a return to the original tempo	Diminuendo	gradually becoming
Ballet	a theatrical art form; usually expressing a story, theme, or atmosphere in dance	Dynamics	indicates loudness music
Beat	the steady pulse of a musical composition	Flat	lowers the pitch step
Chant	an unaccompanied sacred melody in free rhythm; also a simple counter-melody	Folk song	music which develops people; it expresses feelings, and traditions of the country

Glossary

al singing without instrumental accompaniment	Chord	two or more notes sounded simultaneously
lly faster (<i>accel.</i>)	Classroom instruments	musical instruments usually requiring little study to play
that is stronger; usually the beat in the measure	Coda	a concluding musical section that is distinct from the main section; the "tail"
; lively	Concerto	a composition for solo instrument with orchestral accompaniment
erately slow but flowing	Crescendo	gradually growing louder (<i>cresc.</i>)
notes of a chord played or sung after the other starting with the note; broken chord	Decrescendo	gradually becoming softer (<i>decresc.</i>)
imposed song in which the music ly fits the words and the instrumental accompaniment is an essential part of the composition	Descant	melody to be played or sung above the main melody
ime; usually a return to the final tempo	Diminuendo	gradually becoming softer (<i>dim.</i>)
heatrical art form; usually expressing a story, theme, or atmosphere in dance	Dynamics	indicates loudness and softness in music
steady pulse of a musical composition	Flat	lowers the pitch of a note one-half step
unaccompanied sacred melody in rhythm; also a simple counter-melody	Folk song	music which develops among the people; it expresses customs, feelings, and traditions of the people of the country

Form	the pattern or structure from beginning to end of a musical composition, showing the sections as they follow one another and give the composition variety and unity	Largo	a very slow, sta
		Legato	connected, smoot
		Lento	slow, faster than
Glissando	rapid execution of consecutive notes produced by a sliding movement	Major scale	consists of eight with half steps 4th and the 7th steps; all the whole steps
Harmony	succession of chords and the relationship between them	Measure	the music between
Home-tone	tonal center or key note	Melodic contour	the shape of the
Homophonic	one principle melody	Melody	an organized succession of tones.
Improvise	music spontaneously created directly from the imagination	Meter	a system of grouping unaccented beats
Interlude	a less important section inserted between two parts of a composition or a series of movements	Moderato	moderate; average
Interval	the distance in pitch between two tones	Movement	a section of a such as movement phony, or concert
Introduction	a few measures played before the composition begins to help give the pitch and to set the mood	Natural	a symbol used to of a sharp or a
Key	a system of seven notes based on their relationship to a key-note or "home-tone"	Octave	an interval mea
Key signature	flats or sharps placed at the beginning of each line of music to indicate the key in which it is written	Opera	drama with orchestra entirely sung, and costumes

the pattern or structure from beginning to end of a musical composition showing the sections as they follow one another and give the composition variety and unity

rapid execution of consecutive notes produced by a sliding movement

succession of chords and the relationship between them

tonal center or key note

one principle melody

music spontaneously created directly from the imagination

a less important section inserted between two parts of a composition or a series of movements

the distance in pitch between two tones

a few measures played before the composition begins to help give the pitch and to set the mood

a system of seven notes based on their relationship to a key-note or "home-tone"

flats or sharps placed at the beginning of each line of music to indicate the key in which it is written

Largo

Legato

Lento

Major scale

Measure

Melodic contour

Melody

Meter

Moderato

Movement

Natural

Octave

Opera

a very slow, stately tempo

connected, smooth tempo

slow, faster than largo

consists of eight consecutive tones with half steps between the 3rd and 4th and the 7th and 8th scale steps; all the other intervals are whole steps

the music between two bar lines

the shape of the melody

an organized succession of single tones

a system of grouping accented and unaccented beats into measures

moderate; average tempo

a section of a larger composition, such as movements of a suite, symphony, or concerto

a symbol used to cancel the effect of a sharp or a flat

an interval measuring eight degrees

drama with orchestral accompaniment, entirely sung, with acting, scenery, and costumes

Oratorio	a large choral work employing soloists, chorus, and orchestra, usually based on a scriptural subject	Range	all the tones, est, that an in- capable of produ
Ostinato	a short melody in a lower part that is constantly repeated throughout a composition	Repertoire	compositions th and can be perfe
Overture	music usually serving as an intro- duction to ballet, opera, or ora- torio; also an independent form	Repertory	a collection of
Pentatonic scale	a five-tone scale (1 2 3 5 6) widely used in American Indian, Negro, Scottish, and Oriental music	Rhythm	the way music i a framework of and patterns of tion
Percussion instruments	instruments which are struck, shaken or which produce other sound effects, such as castanets	Ritardando, Ritard	becoming gradua
Phrase	a short musical thought, comparable to a part of a sentence	Rondo	a musical form. there alternate themes
Pitch	the highness or lowness of a tone	Root	the lowest note constructed
Polyphonic	the combination of two or more melodies	Round	a short melody groups entering
Primary chords	the major chords I, IV, and V	Score	the musical not
Program music	instrumental music that suggests a story, scene, mood, or event	Sequence	the repetition on different le
Pulse	a steady recurring beat	Sharp	raises the pite step
Rallentando	becoming gradually slower (rall.)	Signature	the sharps or f. of each staff i a composition.

a large choral work employing soloists, chorus, and orchestra, usually based on a scriptural subject

a short melody in a lower part that is constantly repeated throughout a composition

music usually serving as an introduction to ballet, opera, or oratorio; also an independent form

a five-tone scale (1 2 3 5 6) widely used in American Indian, Negro, Scottish, and Oriental music

instruments which are struck, shaken or which produce other sound effects, such as castanets

a short musical thought, comparable to a part of a sentence

the highness or lowness of a tone

the combination of two or more melodies

the major chords I, IV, and V

instrumental music that suggests a story, scene, mood, or event

a steady recurring beat

becoming gradually slower. (*rall.*)

Range

Repertoire

Repertory

Rhythm

Ritardando,
Ritard

Rondo

Root

Round

Score

Sequence

Sharp

Signature

all the tones, from lowest to highest, that an instrument or voice is capable of producing

compositions that have been learned and can be performed

a collection of compositions

the way music is organized within a framework of beats (pulse), speed, and patterns of time; measured motion

becoming gradually slower (*rit.*)

a musical form in which a principal theme alternates with contrasting themes

the lowest note on which a chord is constructed

a short melody sung by two or more groups entering at stated intervals

the musical notation of a composition

the repetition of a melodic pattern on different levels of pitch

raises the pitch of a note one-half step

the sharps or flats at the beginning of each staff indicating the key of a composition

Staccato	detached; short; indicated by dots over or under notes	Theme	a complete musical form; an extended musical development
Staff	the five parallel horizontal lines on which musical notes are written	Theme and variations	a musical form consisting of an opening section followed by variations
Suite	a series of short related compositions under one title (originally dance forms)	Timbre	character or quality of sound that distinguishes one voice or instrument from another
Symphony	a composition of several movements for full orchestra, usually in four movements	Tonality	key feeling; relationship of notes to a key
Syncopation	a rhythm in which an accent is placed on a normally weak beat	Tone	a musical sound
Tempo	rate of speed at which music is performed	Triad	a chord of three notes, usually the first, third, and fifth
		Unison	singing or playing by all performers, all

attached; short; indicated by dots
over or under notes

the five parallel horizontal lines
which musical notes are written.

series of short related composi-
tions under one title (originally
concert forms)

composition of several movements

full orchestra, usually in four
movements

rhythm in which an accent is placed
on a normally weak beat

rate of speed at which music is per-
formed

Theme

a complete musical idea from which
an extended musical composition is
developed

Theme and
variations

a musical form based on a simple
opening section which is repeated
in elaborated versions

Timbre

character or quality of a musical
sound that distinguishes a certain
voice or instrument from another

Tonality

key feeling; relation of notes to
a key

Tone

a musical sound of definite pitch

Triad

a chord of three tones: root,
third, and fifth

Unison

singing or playing by two or more
performers, all on the same pitch

Acknowledgments

Many music educators have been involved in the development of the music curriculum for Texas schools which has resulted in the production of

this curriculum guide. Acknowledgments is given to the persons

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Appendix to Music in Elementary Education

After the original free distribution of this bulletin (743), additional copies may be purchased for \$1.00; however, demand for educational material, the supply at times may be exhausted.

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Fine
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Texas Education Agency
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Austin, Texas

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Division of Curriculum Development
Texas Education Agency
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Austin, Texas 78701

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Preface

This publication of resource materials for general music in the elementary school, along with a directory of book publishers, educational record companies, classroom instrument companies, and film-filmstrip producers was designed to accompany MUSIC IN ELEMENTARY EDUCATION, Texas Education Agency Bulletin 743, a general music curriculum guide for elementary schools in Texas.

Special contributions of the following music educators are gratefully acknowledged:

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FILMS

DISCOVERING ELEMENTARY MUSIC SERIES. 16mm.
Color, sound. Bailey-Film Associates.

Discovering the Music of Africa. 1967.
20 minutes. Gr. 4-6.

Predominantly the music of Ghana. Variety of rattles, bells, and drums are introduced and played singly and in ensemble. Narrated and performed by native musicians in native costumes. Talking drums of the Ashanti tribe are demonstrated as a means of communication. Short dance sequence included.

Discovering Electronic Music. 1970.
23 minutes. Gr. 6.

Presents standard orchestral instruments and shows how the sound is produced and pitch changed by rate of oscillation, and difference in wave form for various instruments is demonstrated. The film then proceeds to a synthesizer and its different oscillators. It demonstrates envelope and filtering of sound.

Discovering Jazz. 1969. 21 1/2 minutes. Gr. 5-6.

Traces the history of jazz from its roots in nineteenth century black America to the present. Includes African instruments, Dixieland funeral processions, field hollers copied by instruments, the blues, vocal call and response imitated by instruments, swing, be-bop, cool jazz, gospel, and later forms of jazz.

Grand Canyon. 29 minutes
Walt Disney 16mm Films.

A musical and pictorial of Ferde Grofe's "Grand Canyon" with no narration. A teacher accompanies the film.

Introduction to Music Reading. Color, sound, 16mm. Sutherland Films. Gr. 1-6.

Deals with the actual process of reading music in a way that stimulates a child's interest.

Mexican-American Culture. 1970. 18 minutes. Color. Communications Group West.

Demonstrates visually the origins and history of Mexican-American culture.

MUSIC EXPERIENCES SERIES.
Color, sound. Aims Instructional Services, Inc.

Bach Is Beautiful. 1967.
Gr. 4-6.

Animation used for a portion of the film. Performers featured in a film are shown in an interesting comparison in "F" played on the harpsichord and on the Moog synthesizer. The style imitation is demonstrated on a musical instrument.

FILMS

EMENTARY MUSIC SERIES. 16mm.
d. Bailey-Film Associates.

the Music of Africa. 1967.
Gr. 4-6.

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Electronic Music. 1970.
Gr. 6.

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, field hollers copied by
, the blues, vocal call and
itated by instruments, swing,
l jazz, gospel, and later
zz.

Grand Canyon. 29 minutes. Color, sound.
Walt Disney 16mm Films. Gr. 4-6.

A musical and pictorial interpretation
of Ferde Grofe's "Grand Canyon Suite"
with no narration. A teaching guide ac-
companies the film.

Introduction to Music Reading. 11 minutes.
Color, sound, 16mm. Sutherland Education-
al Films. Gr. 1-6.

Deals with the actual process of learn-
ing to read music in a way designed to
stimulate a child's interest.

Mexican-American Culture--Its Heritage.
1970. 18 minutes. Color, sound. Com-
munications Group West. Gr. 5-6.

Demonstrates visually and musically
the origins and history of the Mexican-
American culture.

MUSIC EXPERIENCES SERIES. 16mm. Color,
sound. Aims Instructional Media Ser-
vices, Inc.

Bach Is Beautiful. 1971. 15 minutes.
Gr. 4-6.

Animation used for biographical
portion of the film. Student per-
formers featured in a trio sonata and
an interesting comparison of "Inven-
tion in F" played on the harpsichord
and on the Moog synthesizer. Bach-
style imitation is discussed and il-
lustrated on a musical score.

Little Train of the Caipira. 1970.
15 minutes. Gr. 4-6.

Gives a brief biography of Villa-Lobos and discusses his inspiration in composing "The Little Train of the Caipira." Demonstrates South American instruments used in the composition; intermediate age children are shown playing themes from it. An animated section portrays the journey of the little train.

Music, the Expressive Language. 11 minutes. Color, sound. 16mm. Sutherland Educational Films. Gr. 1-6.

Designed to stimulate interest in learning to read music by showing how musical notation serves as a graphic code for melody, rhythm, and harmony. This animated film demonstrates how music is capable of expressing many moods.

Music to Learn About People. 1970. 11 minutes. Color, sound. 16mm. Aims Instructional Media Services, Inc. Gr. 4-6.

The birthdays of children from various ethnic backgrounds provide the theme. Included in the film (set in a music classroom) are a Cherokee Indian dance performed by two young Indian boys, performance on a koto and shamisen by a visiting Japanese artist, and a brief introduction to Chinese and Mexican music.

New Sounds in Music. 196
Color, sound. Churchill

Presents new sounds and treating old sounds. The strates that today's world is rich in varieties of sound of forms. Included are cassette, synthesizer, pre-recorded electronic sounds, and new instruments.

Patriotic Music: Its Influence on States History. 21 minutes. sound. Dana Productions.

The film relates the seven most popular patriotic songs and how they affected the history of the United States. These are "Doodle," "Hail Columbia," "Spangled Banner," "American Hymn of the Republic," "Dance of the Americas," "America, the Beautiful."

Percussion Sounds. 1968. Color, sound. Churchill

In addition to percussion instruments generally heard in Western music, this film broadens the concept of percussion by including Javanese gamelan, Indian tabla, glass harmonica, and invented percussion instruments. Children are shown exploring sound and experimenting with ways to produce sound.

n of the Caipira. 1970.

Gr. 4-6.

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film (set in a music
a Cherokee Indian dance
wo young Indian boys,
a koto and samisen by a
se artist, and a brief
o Chinese and Mexican

New Sounds in Music. 1968. 22 minutes.
Color, sound. Churchill Films. Gr. 4-6.

Presents new sounds and new ways of
treating old sounds. The film demon-
strates that today's world of music is
rich in varieties of sound and invention
of forms. Included are chance music,
tape, synthesizer, prepared piano, elec-
tronic sounds, and newly invented in-
struments.

Patriotic Music: Its Influence on United
States History. 21 minutes. Color,
sound. Dana Productions. Gr. 4-6.

The film relates the story behind the
seven most popular patriotic anthems and
how they affected the history of the
United States. These are: "Yankee
Doodle," "Hail Columbia," "The Star
Spangled Banner," "America," "The Battle
Hymn of the Republic," "Dixie," and
"America, the Beautiful."

Percussion Sounds. 1968. 16 minutes.
Color, sound. Churchill Films. Gr. 4-6.

In addition to percussion instruments
generally heard in Western music, the
film broadens the conception of percus-
sion by including Javanese instruments,
an Indian tabla, glass harp, and newly
invented percussion instruments. Children
are shown exploring sounds and experi-
menting with ways to produce new sounds.

Toot, Whistle, Plunk and Boom. 10 minutes. Color, sound. 16mm. Walt Disney 16mm Films. Gr. 1-6.

Shows the origin and development of musical instruments, grouping them into string, woodwind, brass, and percussion families.

West to the Mountains. 1965. 28 minutes. Color, sound. 16mm. Canadian Travel Film Library. Gr. 4-6.

A beautifully filmed portrayal of the development of Alberta, providing a counterpart of the opening of the West in the United States. Features Burl Ives who narrates and sings songs of the times. Good social studies correlation.

What Is Music? 1972. 16 minutes. Color, sound. Churchill Films. Gr. 4-6.

A film which challenges children to think about the scope of music. It demonstrates the idea that music grows out of living and the kind of culture that produces it. Included are a blues song, Australian aboriginal music, Renaissance brass and organ music, Indian sitar, an ancient Chinese folk song, contemporary electronic music, and a percussion ensemble playing contemporary music.

What Is Music? 20 minutes. 16mm. Audiovisual Service Film, accompanied by a uses a broad range of music to explore the basic elements.

What Is Rhythm? 1966. 16mm. Bailey-Film. Gr. 2-4.

Defines rhythm in terms of accents, and sets of beat meter. Suggests that the rhythm is repeated sound around us--our heartbeat, of a horse, and water dripping in pattern of color lines, curves, and shapes animated.

EXPLORING THE USE OF EDUCATIONAL AND VIDEO-TAPES IN MUSIC

Title III ESEA project the Dallas Independent and the Dallas Symphony Films were made for the Agency from the video were given to each education center in the State. described below, are a Texas schools from the of the education service

Plunk and Boom. 10 min-
ound. 16mm. Walt Disney
Gr. 1-6.

egin and development of
ents, grouping them into
nd, brass, and percussion

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nd the kind of culture
it. Included are a blues
n aboriginal music, Re-
s and organ music, Indian
ent Chinese folk song,
lectronic music, and a
emble playing contempo-

What Is Music? 20 minutes. Color, sound.
16mm. Audiovisual Services, NEA. Gr. 1-6.

Film, accompanied by a teacher's guide,
uses a broad range of musical styles to
explore the basic elements of music.

What Is Rhythm? 1966. 11 minutes. Color,
sound. 16mm. Bailey-Film Associates.
Gr. 2-4.

Defines rhythm in terms of beats, tempo,
accents, and sets of beats which produce
meter. Suggests that the basis of all
rhythm is repeated sound. Rhythm is all
around us--our heartbeat, the galloping
of a horse, and water dripping. There is
rhythm in pattern of colors, repeated
lines, curves, and shapes. Partially
animated.

EXPLORING THE USE OF EDUCATIONAL TELEVISION AND VIDEO-TAPES IN MUSIC

Title III ESEA project produced by
the Dallas Independent School District
and the Dallas Symphony Orchestra.
Films were made for the Texas Education
Agency from the video tapes and copies
were given to each education service
center in the State. These 16mm films,
described below, are available only to
Texas schools from the media division
of the education service centers.

Orchestral Films

All the music used in the orchestral films lends itself uniquely to the study and understanding of how composers use the tools of music--melody, rhythm, harmony, design, and tone color--in their compositions.

The Wonderland of Music. 30 minutes. Color, sound. Gr. K-3.

This film shows composers' use of instruments singly and in combination on identical themes. It relates simple song-form in orchestral music to the same form found in songs from music textbooks. Musical examples are drawn from "The Nutcracker Suite" by Tschaikowsky.

The Wind Instruments in Our Symphony Orchestra. 30 minutes. Color, sound. Gr. 4-6.

Using musical examples from "Scheherazade" by Rimsky-Korsakoff, this film demonstrates the tone color of the wind instruments. Pictures used are significant to the story's theme.

Our Friends--The Instruments in a Symphony Orchestra. 30:30 minutes. Color, sound. Gr. 4-6.

Using "Variaciones Concertantes" by Alberto Ginastera as the musical vehicle, the following instruments are highlighted through both sight and sound: cello, harp, clarinet,

flute, viola, oboe, trombone, violin, F. bass violin. The aesthetic impact and forms discussed are tions and rondo.

Instrumental Single-Co

Eleven single-concept films, appropriate for beginning students, produced by 8 Independent School Districts, and artists of the Dallas Symphony Orchestra, are available through the education service center. These 16mm films support the teaching of the musicianship of the orchestra as they acquire necessary skills; they are not sequential lessons. Consideration of so many aspects of technique guides are available in this concept film.

VIOLIN

Film No. 2. 10 minutes. Round motion is the key to change strings.

Film No. 3. 11:05 minutes. Expression in string

films

music used in the orchestral
as itself uniquely to the
understanding of how com-
pose the tools of music--
rhythm, harmony, design, and
form--in their compositions.

Land of Music. 30 min-
color, sound. Gr. K-3.
film shows composers' use of
themes singly and in combina-
tional themes. It re-
presents song-form in orchestral
the same form found in
music textbooks. Musical
examples are drawn from "The Nut-
cracker Suite" by Tchaikowsky.

Instruments in Our Symphony
30 minutes. Color,
Gr. 4-6.
musical examples from
"The Nutcracker Suite" by Rimsky-Korsakoff,
demonstrates the tone
of the wind instruments.
Examples used are significant to the
theme.

Is--The Instruments in a
Orchestra. 30:30 minutes.
sound. Gr. 4-6.
"Variaciones Concertantes"
by Ginastera as the musical
the following instruments
highlighted through both sight
and sound: cello, harp, clarinet,

flute, viola, oboe, bassoon, trumpet,
trombone, violin, French horn, and
bass violin. The tone color, range,
and aesthetic impact of the various
instruments are featured. Musical
forms discussed are theme and varia-
tions and rondo.

Instrumental Single-Concept Films

Eleven single-concept films appro-
priate for beginning instrumenta-
lists, produced by selected Dallas
Independent School District staff,
students, and artist-teacher mem-
bers of the Dallas Symphony Or-
chestra, are available from the ed-
ucation service centers. The pur-
pose of these 16mm, color films is
to support the teacher in nurturing
the musicianship of students as
they acquire necessary technical
skills; they are not intended to be
sequential lessons but rather a
consideration of some important
aspects of technique. Teacher
guides are available for each single-
concept film.

VIOLIN

Film No. 2. 10 minutes. Concept:
Round motion is the most natural way
to change strings.

Film No. 3. 11:05 minutes. Concept:
Expression in string playing is

largely accomplished by the use of the bow to change dynamics of the tone.

Film No. 4. 10:07 minutes. Concept: Bow strokes create the rhythmic pulse.

Film No. 5. 10:35 minutes. Concept: Bow articulation is the application for musical purposes of various types of bowing.

BASS VIOLIN

Film No. 8. 13:20 minutes. Concept: Understanding the bass violin as a solo instrument.

FLUTE

Film No. 14. 14:15 minutes. Concept: The direction of the air stream across the mouthpiece governs the quality, intensity, and accuracy of the flute tone.

PERCUSSION

Film No. 21. 9:55 minutes. Concept: Percussion instruments produce an infinite variety of musical sounds and expressions.

Film No. 22. 10:10
Concept: The percussive equally sensitive in composition.

TRUMPET

Film No. 30. 10 mi
A minimum pressure is necessary to obtain flexibility, and ma

CELLO

Film No. 37. 10 mi
Strengthening the f hand is an important study.

Film No. 39. 10 mi
Study etudes can be prove musical underficiency.

accomplished by the use of
to change dynamics of the

4. 10:07 minutes. Con-
w strokes create the
pulse.

5. 10:35 minutes. Con-
w articulation is the
on for musical purposes
s types of bowing.

IN

8. 13:20 minutes. Con-
erstanding the bass
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14. 14:15 minutes. Con-
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quality, intensity, and
of the flute tone.

21. 9:55 minutes. Con-
rcussion instruments
n infinite variety of
ounds and expressions.

Film No. 22. 10:10 minutes. Con-
cept: The percussionist must be
equally sensitive in every style of
composition.

TRUMPET

Film No. 30. 10 minutes. Concept:
A minimum pressure system of playing
is necessary to obtain control,
flexibility, and maximum endurance.

CELLO

Film No. 37. 10 minutes. Concept:
Strengthening the fingers of the left
hand is an important part of cello
study.

Film No. 39. 10 minutes. Concept:
Study etudes can be applied to im-
prove musical understanding and pro-
ficiency.

FILMSTRIPS

BOWMAR CORRELATED FILMSTRIPS AND RECORDINGS. Bowmar Publishing Corporation.

Folk Songs of the Arab World. Part I, 51 frames; Part II, 41 frames. Color. Gr. 5-6.

Included in the package are two filmstrips, teacher's guide, and long-playing record. The filmstrip, containing a variety of folk music and native instruments, provides understanding of the culture of the Arab countries and of the part music plays in the lives of the people.

Meet the Instruments. 2 color filmstrips; strings and woodwinds, 50 frames; brass and percussion, 41 frames. Gr. 2-6.

Package includes record, set of study prints for use by individual students (miniature colored pictures of the instruments with background information) and two filmstrips. The synchronized recording contains: Slide I--a short discussion of the instruments and a performance of a familiar melody; Slide II--presents each instrument without discussion, using selections from the classics.

JAM HANDY CORRELATED FILMSTRIPS AND RECORDINGS. The Jam Handy

MUSIC STORIES.. 6 color recordings. Stories of composers to write loved music. Gr. K-

Peter and the Wolf. Pictured with delight

Hansel and Gretel. version as in Humper

The Nutcracker. 31 fully visualized Ch.

Peer Gynt. 31 frame escapades which give Grieg's music.

The Firebird. 31 frame legend of a fabulous Russian folklore which is presented in Stravinsky

The Sorcerer's Apprentice. frames. The story, Dukas' music, is presented with freshness in these strips.

FILMSTRIPS

ED FILMSTRIPS AND RECORD-
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CORDINGS.. The Jam Handy Organization.

MUSIC STORIES. 6 color filmstrips,
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composers to write some of our best
loved music. Gr. K-6.

Peter and the Wolf. 29 frames.
Pictured with delightful humor.

Hansel and Gretel. 31⁰ frames. Same
version as in Humperdinck's opera.

The Nutcracker. 31 frames. Color-
fully visualized Christmas story.

Peer Gynt. 31 frames. Includes
escapades which give background to
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legend of a fabulous creature in
Russian folklore which is repre-
sented in Stravinsky's music.

The Sorcerer's Apprentice. 29
frames. The story, described in
Dukas' music, is presented with
freshness in these colored film-
strips.

INSTRUMENTS OF THE SYMPHONY ORCHESTRA.

6 color filmstrips. Art work shows the development of various instruments. Color photographs show musicians demonstrating how each instrument is held and played, and their placement in the orchestra. Gr. 4-6.

String Instruments. 29 frames. Development of the violin, viola, cello, bass viol, and the harp.

Woodwind Instruments. 34 frames. The story of the flute, oboe, clarinet, and various other double- and single-reed woodwinds.

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The Orchestra. 29 history, development of the modern symph

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The Orchestra. 29 frames. The
history, development, and growth
of the modern symphony orchestra.

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six composers are portrayed in
colored art work. One side of each
record contains the narrated story
of the composer's life with examples
of his best-known music. The re-
verse side of each record contains
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Johann Sebastian Bach. 36 frames.

George Frederic Handel. 40 frames.

Franz Joseph Haydn. 36 frames.

Wolfgang Amadeus Mozart. 36 frames.

Ludwig van Beethoven. 35 frames.

Franz Peter Schubert. 36 frames.

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